

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3982.

SATURDAY, FEBRUARY 20, 1904.

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QUEEN'S HALL.—SUNDAY AFTERNOON
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SATURDAY, FEBRUARY 20, 1904.

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LITERATURE

Oxford. Painted by John Fulleylove. Described by Edward Thomas. (A. & C. Black.)

WE noticed recently 'Cambridge and its Story.' Now we have, much upon the same lines, this sumptuous volume, laconically entitled 'Oxford.' The title-page—novel in fashion, but not uncomely—tells us that sixty original illustrations have been painted by the artist. From an appended list of these it would seem that some are earlier productions of his brush, and now in private hands, more than twenty having been executed expressly for this book. The originals are all in water colour, reproduced by the three-coloured photographic process, which gives to the general colouring a somewhat "hot" effect, endowing the grey old buildings with almost Spanish glow, but in most cases does full justice to the painter's admirable work. To the uninstructed Oxonian some will specially appeal through fidelity of representation or tastefully selected points of view. Such are the Clarendon portico in the frontispiece, Tom Tower from Pembroke, Iffley Church, the quadrangles of Oriel and Magdalen, the exquisite interiors of the Bodleian and of Merton Library, the Corpus Pelican, the Radcliffe, and the distant view from Hinksey. Of the streets, St. Giles's and Broad Street are admirably delineated, while two views of the classical High Street are less acceptably commemorative. The fascinating little garden belonging to the Master of University will be new to most Oxford men, nor do many undergraduates turn out of St. Aldate's on their way towards Folly Bridge to survey the richly decorated front of Bishop King's ancient house. We miss the Broad Walk, and New College Garden, with its boundaries of the old City Wall; miss, too, the unique Mob

Quad of Merton, while for some reason the less imposing side of the outer quad has been selected. The Museum, the Martyrs' Memorial, and Keble are, we suppose, ignored as modern. Some few (New College Tower, Parson's Pleasure, the botanical garden fronting Magdalen tower) are somewhat obscure and smudged—accidents of the process, not faults of the painter. "The pictures," said a distinguished artist to whom, diffident of our own admiration, we showed the book, "are all so good that any one would wish to possess the volume in consequence of their charm alone."

Perhaps this is as well, for the dissertations which accompany the drawings are not so uniformly excellent. The opening chapter, 'On Entering Oxford,' professes to evolve the ecstasies of an old alumnus revisiting Alma Mater. Mr. Thomas notes the harmonizing influence on its architecture of the Genius Loci, whereby the creations of separated centuries—St. Michael's, All Souls, Peckwater—seem to blend as one under the characterizing Oxford stamp. He finds the men all interesting by mere virtue of their environment, the city band musical through the same spell, lingering rapturous *placida pace* of St. Peter's churchyard; discovers hortatory expression in the peals of bells; idealizes Magdalen chapel services in a curious pagan spirit; disinters and glorifies as romantically mysterious an elvish fossil Don. Much of the talk is pretty, too highly embroidered at times, but embedding gracious fragments from Milton, Andrew Marvell, Charles Lamb. The author slips into an ungrammatical sentence on p. 8, overlooks a misprint in the Latin of p. 21, forgets generally that prolonged rhapsodies tend to boredom, and oversteps occasionally the narrow line which separates rhapsody from gush.

The second chapter, 'The Stones of Oxford,' is by far the best. Mr. Thomas sketches the development of the University from earliest beginnings to the present day. Brushing aside the fables of Bellositum, of "Bos perge," of Pulchritudo and Sapientia, he shows us the town already beautiful and stately in the year 1100, with its Norman castle of the D'Oillies, its nunnery and chapel of St. Frideswide, its parish churches of St. Peter, St. Michael, and St. Martin, and its noble abbey. To it came early in the twelfth century Vacarius, invited by Archbishop Theobald, to lecture, and to be silenced by the jealousy of King Stephen. Giraldus Cambrensis, Roger Bacon, Grosseteste, pass vaguely through it as scholars or as teachers. Gradually, we know not how, the nebulous groups condense into a university, with chancellor, masters, students, these last grouping themselves after a time in private houses, with one of their number to superintend. In the thirteenth century (the "nineteenth" says Mr. Thomas's printer, p. 32) William of Durham bequeathed money to endow the hostel which formed the germ of University College; Devorguilla Balliol gathered scholars under a roof, some day to be converted into Balliol College; Walter de Merton created the first Oxford college, imitated at Cambridge within twenty years by his friend Hugh de Balsham, founder of what came afterwards to be known as Peterhouse. On

the same lines at Oxford followed Exeter, Oriel, Queen's, each with inception somewhat tentative and shy—"quoniam omnia existentia tendunt ad non esse," plaintively pleaded the Oriel statutes. Then, just while Chaucer and his jolly comrades were riding from the Tabard to Canterbury, William of Wykeham devised the splendid palace and elaborated the code of laws on which all future colleges were to be schemed—two of them, All Souls and Magdalen, founded by Fellows of Wykeham's "New" College of St. Marie of Wynchester in Oxenford.

Oxford libraries seem to have begun with Humphrey, Duke of Gloucester, his gift a forerunner of Sir Thomas Bodley's. Books ranged themselves soon after in the long quaint Merton chamber. Richard de Bury, author of the 'Philobiblon,' the ideal mediæval bibliomaniac of Warton and of Dibdin, gave his ample collection, now no longer traceable. Tip-toft Earl of Worcester's manuscripts were lodged in the new Divinity School. Bishop Fox stored his shelves at Corpus with copies of Homer, Herodotus, Plato; for the new learning of the Renaissance had invaded Oxford; Vitelli, Grocyn, Colet, taught Greek, to the disgust of older men; Linacre's vellum Aristotle, the one perfect copy extant, reposes still in its bookcase at New College. So we pass to Wolsey's Cardinal College, to the martyrdoms, to the reign of Laud. In the Puritan interregnum countless precious books were torn and burnt, though Fairfax set a troop of soldiers to preserve the Bodleian Library. "The Restoration restored to Oxford the Church, a few excellent old men, and the morals of the siege." With it came the earliest Common Room, at Merton; and the Clarendon and the Sheldonian Theatre. Magdalen walks were laid out, and its Fellows deprived. Dean Aldrich built All Saints' Church; championed elegant, highborn Phalaris Boyle; constructed a compendium of logic, not yet, we believe, laid aside; wrote fine Church services, and a telling popular catch. Samuel Johnson idled in Pembroke, Thomas Warton revived our early literature at Trinity, Wesley held prayer-meetings in Lincoln, Charles Fox jumped out of a window in Hertford. The Noetic School and the Newmanism came and went, till from 1854 dates the existence of modern Oxford.

Following this are three chapters of "characters"; sketches, ideal or actual, of dons, undergraduates, college servants, in the style of Sir Thomas Overbury and the 'Microcosmography'—in their style, but without their felicity. It is of the essence of this writing that every sentence should be a witticism; and feeling that this achievement cannot be sustained indefinitely, Overbury and Earle made all their pieces short. Mr. Thomas's are mostly long, and after a few happy epigrams the wit becomes exhausted, the spirit diluted, the general effect impaired, and the contrast between fulness and overflow, profusion and diffuseness, crystallization and solution, is enforced by his inserting two of Earle's characters in his text. He passes on, in his closing chapters, to 'The Oxford Day,' 'Old Oxford Days,' 'The Oxford Country,' none of which, to use an Oxford term just now prevalent, seems to us "adequate."

His pen overleaps his conception; as Bachaumont said of Latour, "il cherche toujours à faire mieux qu'il ne fait." We suffer from a succession of disappointments, wander through a museum of promises unfulfilled. "On one side," he says, in writing of Trinity garden,

"is the shrubbery, of all the hues of the kingdom of green. Underneath the shrubs the gloom is a presence. The interlacing branches are as the bars of its cage. You watch and watch—like children who have found the lion's cage, but the lion invisible—until gradually, pleased and still awed, you see that the caged thing is—nothingness."

Exactly so; that is the character of these tirades; sentence after sentence opens picturesque, suggestive, promising—then leads to "nothingness": "Floridæ sunt, et nimis dulces, sed in vanum exeunt." Buy the book, unquestionably, we should say to any loving Oxford zealot; cherish the drawings as superlative memorials of the dear old place; read and digest the historical chapter; skim tolerantly or premit the sequent reveries, lest, like the skimbleskamble stuff of Mortimer's father-in-law, they should put you from your faith in the entire volume.

The Popish Plot: a Study in the History of the Reign of Charles II. By John Pollock. (Duckworth & Co.)

MR. POLLOCK'S purpose in this work is not so much to give a systematic and harmonious account of the Popish Plot, as such, from its rise to its fall, as to elucidate the three central mysteries of that tangle of perjury. In the order of their historic consequence these may be stated as follows: 1. What was the nature of the designs of the Jesuit faction which made the Court of the Duke of York the centre of their intrigues? and how far was the Duke of York himself cognizant of and a partaker in these designs? In Mr. Pollock's book this question resolves itself into a somewhat smaller issue, viz., What was going on between Edward Coleman, the secretary to the Duchess of York, and the Père who was the confessor and almoner of Louis XIV.? 2. By whom and for what motive was Sir Edmund Berry Godfrey murdered? 3. How did Titus Oates (and, for the matter of that, Bedloe also) get hold of the story of the plot or any part of it, right or wrong?

As to this last problem, the ground may be at once cleared by getting it out of the way, for it is of itself of only minor importance. Oates had passed five months in the Jesuit seminary at Valladolid, and six months in that at St. Omer. The presumption is strong that at both places, but at St. Omer especially, he heard vague rumours as to the hopes and plans of the Jesuit faction at the Duke of York's Court. His stay at St. Omer extended from December 10th, 1677, to June 23rd, 1678, and these months covered the most material and certain fact which Oates afterwards witnessed to, viz., the Jesuit consult which was held in London on April 24th, 1678, for the purpose, as was alleged, of concerting means for the assassination of Charles II. and the advancement of the Duke of York to the throne. Whether Oates heard of this consult whilst he was

still at St. Omer, or on his return to London after being expelled from St. Omer, is a small matter. In either case there was an atmosphere thick with rumour and intrigue both in the Jesuit seminaries abroad and in the Jesuit faction surrounding the Duke of York in London, and into that atmosphere Oates had managed to intrude himself. The solution of this question (if ever by unexpected chance it should be solved) would not of itself have any crucial bearing on the main problem as to the reality or otherwise of the plot.

But it is very different when we come to the other two points which Mr. Pollock raises and discusses, and the attention of his readers will doubtless be riveted entirely on them. There is, indeed, something almost dramatic in the clearness and cogency as well as the scholarly impartiality of Mr. Pollock's elucidation of one of these most vexed questions.

Titus Oates was expelled from St. Omer on June 23rd, 1678. On June 27th he was back in London, and on August 13th information was conveyed to Charles of the plot against his life. For three weeks the knowledge of this information was confined to the king, the Duke of York, and Treasurer Danby, and events seemed to be steadily drifting towards the discrediting of the whole story. Charles himself emphatically disbelieved it. Fearing that his opportunity as an informer would be gone in consequence of this apathetic attitude of the Government, Oates took the decisive step on September 6th of making an affidavit before a London magistrate. The motive for this act is perfectly plain. Oates's wish was to provide a back-door by which his information as to the plot might still get out to the public if the Court should prove incredulous or apathetic about his revelations, or should attempt to hush up the whole affair. The magistrate whom Oates selected for this purpose was Sir Edmund Berry Godfrey, and the ruling motive appears plain once more in this selection. Godfrey was well known not only as a fearless magistrate who could withstand the Court, but also as a sound Protestant. In his first affidavit Oates swore only as to the truth of certain information which he had given. He did not state what that information was. But three weeks later he made a second affidavit before Sir Edmund Godfrey as to the truth of his information, and, what was more vital, he this time left a copy of the information itself with the magistrate. On the evening of that same day Edward Coleman, the chief of the Jesuit intriguers, who was the secretary of the Duchess of York and corresponded with the French Court, had a long interview with Sir Edmund Godfrey at the house of George Welden, who was a common friend of Coleman and the magistrate. There can be no possible doubt as to what happened. Stout Protestant as he was, Godfrey was a personal friend of Coleman, though he must have been ignorant of the Jesuit's nefarious character. Finding from Oates's information, which he had that day seen for the first time, that serious charges were made against Coleman, Godfrey had conveyed to him an intimation of the danger hanging over his head. The Jesuit accordingly, by agreement, met Godfrey at Welden's house, and together

they read over Oates's information. In such an interview it was doubtless Coleman's object to prove to the magistrate that Oates was a perjurer, and that the information was untrue. But there was one point in that information which the Jesuit could not get over. By some means or other Oates had got hold of one true item, and that of most vital import. A Jesuit congregation had been held on April 24th of this same year, 1678, and at this congregation, so swore Oates, the plot had been discussed. Oates had got the fact and the date both right, but he put the place wrong. He swore in his information that the congregation had met in a tavern in the Strand. There can be no doubt that Coleman fastened on this minor misstatement with the object of discrediting Oates's information as a whole; but, whether in a moment of confidence or by a fatal slip, he revealed to the magistrate the momentous fact that such a congregation had been, indeed, held—not, as Oates swore, at the White Horse Tavern in the Strand, but at St. James's Palace under the roof of the Duke of York. In an instant the magistrate saw that the information which Oates had sworn against the Jesuits in general pointed directly to the Duke of York himself. From the hour that Sir Edmund Godfrey became possessed of this fatal secret his life was doomed. This interview between him and the Jesuit took place on the evening of Saturday, September 28th. A warrant was issued the following day (Sunday) for Coleman's arrest, and he was taken into custody on Monday, September 30th. He had, therefore, time in this day, or day and a half, to inform his fellow Jesuits of the slip he had made, and to warn them that a zealous Protestant magistrate was possessed of a secret of momentous importance. Twelve days later Sir Edmund Godfrey was missing. On that day (October 12th) he was decoyed into the courtyard of Somerset House (the residence of the Queen Consort), and there murdered by Le Fèvre and Walsh and two others, hirelings of the Jesuits. His body was concealed in Somerset House for four days, and then taken on the night of October 16th to Primrose Hill; his sword was driven through it to suggest that he had committed suicide, and it was flung into a ditch. There it was found the next day.

The doomed magistrate himself had expected his fate. He had told one Mr. Wynnel that he was master of a dangerous secret which would be fatal to him. To another, Mr. Robinson, he stated that he believed he should be the first martyr, adding: "I do not fear them if they come fairly, and I shall not part with my life tamely." To Burnet he expressed his belief that he would be knocked on the head, and to his sister-in-law he said: "If any danger be, I shall be the first shall suffer." Upon such language only one construction can be put, and it is a construction which harmonizes perfectly with the conclusion which Mr. Pollock has deduced. Godfrey knew that the secret, of which he had unintentionally become possessed, pointed to the Duke of York; and with such damning knowledge in his heart he felt instinctively that the Jesuits would never rest till they had put him out of the way. Dead men tell no tales. And so it proved.

Such is, in brief, an outline of Mr. Pollock's elucidation of this celebrated historical mystery, and we think that it should carry conviction to the mind of the candid and unbiassed reader. It explains and harmonizes not merely the motives of the chief actors in the murder of Godfrey, but also the motives of the subsidiary accomplices, especially of the Jesuit goldsmith and false informer Miles Prance. In giving information which led to the execution of men innocent of Godfrey's murder, Prance had one supreme object in view, and that was to discredit Bedloe's testimony (which pointed to the true culprits), and thereby to turn the investigation on to a wrong scent. He therefore accused innocent men, and the men he accused suffered death unjustly. But Prance had achieved his object. He had removed the investigation from a quarter unpleasantly near the Duke of York. He had protected his chief, and his services were perfectly understood both by the Jesuits and the Duke of York. On James's accession a collusive trial for perjury was enacted against Prance, and a nominal punishment was imposed upon him, only to be remitted; and when the Revolution of 1688 came, we find Prance escaping from the country in the company of Father John Warner, the Provincial of the Jesuits in England, and the confessor to the king. So far from being a Protestant puppet and informer, Prance was in reality, and had been throughout, one of the most astute and audacious of the Jesuit agents. And Jesuit historians have been tender of his memory—knowing perfectly well what his services had been.

It is the supreme merit of Mr. Pollock's book to have at last disentangled the skein of this most vexed question as to the murder of Sir Edmund Godfrey. By implication his exposition carries with it conviction as to the Popish Plot itself. If the Jesuit party surrounding the Duke of York thought it absolutely necessary to the safety of the duke that a certain Protestant magistrate who was possessed of a dangerous secret should be murdered, the conclusion can only be that both they and the duke were engaged in treasonable designs. The pity is that the conclusion should be left to be drawn as a matter of inference. The most decisive evidence of all—viz., an account of the subject-matter of the deliberations held in the Jesuit congregation at St. James's Palace, under the Duke of York's roof, on April 24th, 1678—is not forthcoming. The mere fact of the meeting of this congregation is perfectly well established. Charles himself knew of it at the time, and five years afterwards James II. let out the secret to Sir John Reresby. But the statement that at this congregation means were concerted for the assassination of Charles II. rests only on the worthless testimony of Oates, and, wide as Mr. Pollock's research has been, he can produce no direct proofs on the point. In the absence of this he falls back on a mass of documentary and circumstantial evidence bearing more generally on the plot. It is no disparagement to Mr. Pollock's labours if we are driven to confess to a certain want of satisfaction. He has gone to the uncalendared State Papers of Charles II.'s reign, and has used the Vatican and Paris

transcripts at the Record Office, the Long-leat MSS. belonging to the Marquess of Bath, and the MSS. of the Jesuit Provincial Father John Warner. For some unexplained reason, however, he seems to have overlooked the records of the Privy Council. They would surely have amply repaid research. The mass of evidence which he has deduced is imposing—so imposing, indeed, that we cannot doubt the conclusion which is indicated. But for the sake of mere and pure historic science we would fain see the evidence either conclusively completed or conclusively demolished; and it is because it is neither the one nor the other that we confess to feeling unsatisfied. The crux of the whole thing lies, as the late Lord Acton pointed out to Mr. Pollock, in the definitive ascertaining of what was going on between Edward Coleman, the Jesuit secretary of the Duchess of York, and his Jesuit correspondents abroad. And, frankly, it is on this very point that all historic inquiry seems destined to spend itself in vain. After his interview with Sir Edmund Godfrey on Saturday, September 28th, 1678, Coleman knew that Oates had informed against him. He was only arrested, however, on the following Monday. He had, therefore, nearly two days in which to go through his papers and destroy anything incriminating. This he doubtless did, but by some strange oversight he forgot to destroy a box which contained his correspondence with the two important men who were Louis XIV.'s Jesuit confessors, and with Cardinal Howard at Rome. This box was found on Coleman's arrest, and in 1681 its contents (some 200 letters) were published, by command of the Parliament, by Sir George Treby, who had acted as chairman of the secret committee of the House of Commons for investigation of the plot. These letters, however, extended only up to the end of the year 1675. For the succeeding year, 1676, the only evidence of value which we possess is his correspondence with the Jesuit St. Germain. We are thus left without the one decisive clue which would have shed light on the designs of the Jesuits in the three succeeding years. There is absolutely irrefutable evidence in the manuscripts of the House of Lords and elsewhere that Coleman's correspondence with the Jesuits abroad continued up to the very day of his arrest, and there can be little objection on the part of any sensible man to Mr. Pollock's deduction that the nature of the correspondence continued treasonable after 1675, as it was before. But such a deduction will not carry conviction to all classes of readers—to the convinced Catholic partisan, for instance—and it is because we see little prospect of a more conclusive result being reached that we confess to a feeling of discontent. The Catholic plot is now a matter of history pure and simple, and we desire an elucidation of it only in the name of simple historic truth.

By an accident we are very late in noticing Mr. Pollock's brilliant piece of historical work. We should add that since it appeared various pamphlets and articles to which we cannot now pay attention have contributed to the elucidation of the subject.

Great Benin: its Customs, Art, and Horrors.
By H. Ling Roth. (Halifax, King & Sons.)

IN March, 1892, Capt. Gallwey, Her Majesty's Vice-Consul, made a treaty with the King of Benin, providing for freedom of trade, the access to his territories of ministers of religion, and the general progress of civilization. These excellent objects were never attained. In January, 1897, Mr. Phillips, another British Vice-Consul, again attempted to deal with the king by way of peaceful mediation, and proceeded unarmed to the city of Benin. A few hours after the party started from Gwato, the seaport, it was waylaid and massacred, only two of the white men of the mission escaping alive. The news was immediately conveyed to Rear-Admiral Rawson, who organized with wonderful skill and celerity a punitive expedition of 1,200 men, by whom the city was assaulted and captured on February 18th. A surgeon who accompanied the expedition was Dr. Felix N. Roth, brother of the author of the volume before us, and he kept a diary of the events from February 6th to 22nd. On the 19th he wrote:—

"It is a misnomer to call it a city; it is a charnel-house. All about the houses and streets are dead natives, some crucified and sacrificed on trees, others on stage erections, some on the ground, some in pits, and amongst the latter we found several half-dead ones."

The king fled into the bush, and did not surrender until August 5th. He was tried before the Consul-General, Sir Ralph Moor, and, having been acquitted of having ordered the massacre, was removed to Old Calabar. In the city was found a vast number of bronzes. Of these a large collection was sent home by Sir Ralph Moor, and two-thirds of that collection were presented to the British Museum, and have been described in an excellent work by Mr. C. H. Read and Mr. O. M. Dalton (*Athen.* No. 3746). Another collection, comprising many objects of great value, was purchased by General Pitt-Rivers for his Museum at Farnham, and is described by him in a privately printed work ('Antique Works of Art from Benin') that has since his lamented death been issued to the public. Other collections have been acquired by the ethnological museums of Germany, and Mr. Ling Roth laments the want of public spirit which allowed them to leave this country. There are compensating advantages, however, as the presence of a sufficient number of these objects in Germany has given us the benefit of the skill and research of German ethnologists, such as Prof. von Luschan and others, in the elucidation of their meanings. Mr. Roth, in the preparation of his work, has also profited by a number of original observations by Mr. Cyril Punch, whose knowledge of the natives and their customs is intimate.

It will be seen from what we have said that a comprehensive work on the subject of Benin art and native customs, and, incidentally, upon the horrors which the punitive expedition has happily and for ever suppressed, was called for, and there is no one better equipped for such a task than Mr. Ling Roth, as he has shown by his excellent monograph on the Tasmanians

(*Athen.* Nos. 3286 and 3793). His attention was early attracted by the objects of art from Benin, and he wrote an article upon them in the *Archiv Internationales für Ethnographie* in 1899 (*Athen.* No. 3751). This, with other writings of his on the subject, is incorporated in the present volume, which is limited in its issue to 320 copies.

The most characteristic of the objects of art derived from Benin are the bronze plaques, constructed for adorning the walls of the king's palace and juju houses, but found thrown in confused heaps and smothered in the blood of the human victims. Their fabrication had long been a lost art, having been carried on from the time of the discovery of Benin by the Portuguese late in the fifteenth century, but afterwards forgotten. Several of these plaques represent European figures, who are, oddly enough, frequently portrayed with very feeble and ineffective legs. The modelling of many of them is excellent, and they are full of detail and well executed, showing that the original artist was a man of keen observation. The figures are in high relief, and the process of casting them appears to have been that known as *cire perdue*. The artists were also capable of very good work in the round. A statuette of a European soldier, and the weapons with which he is armed, are good illustrations of this kind of work; so also are the bronze heads formed for carrying tusks of ivory, and the exceptionally fine head of a young woman in the collection at the British Museum (fig. 253). Mr. Ling Roth thinks that the bronzes are a form of real native art, which was practised before the Portuguese arrived in the country, and that those explorers have only to be credited with having left their mark strongly expressed upon them. However that may be, it is clear that the genius of the native artist was original as well as receptive. Of the art of ivory carving there are many curious specimens. Most of the tusks were found covered with a thick coating of congealed human and animal blood.

The customs of the people of Benin may be inferred from many of the figures on the plaques and bronzes, and from the reports of the occasional traders and others who penetrated to the presence of the king. His authority was absolute. The symbol of dignity of his nobles is what General Pitt-Rivers irreverently calls a "choker," a succession of necklaces of coral tightly bound round the chin and throat. An elaborate coral headdress further distinguished the king and his chiefs. Bracelets, armlets, and other objects of personal adornment in metal and ivory were also worn. It appears to have been essential to the dignity of the king and great chiefs to have a supporter on each side.

The horrors of Benin have been already referred to. On an altar in the private house of a noble, near the king's palace, was a row of skulls. It was part of his office to kill a slave every year for the king and put the skull on the altar. An illustration of a crucifixion tree is selected to decorate the cover of Mr. Ling Roth's volume. At the burial of every person of rank, a number of slaves would be killed as a sacrifice. A woman on her deathbed

ordered that eighty slaves should be slaughtered on her grave after her death. Benin deserved, indeed, the epithet given to it by Commander Bacon of "the city of blood."

Mr. Ling Roth has very ably told the whole story, now concluded, of the customs, arts, and horrors of Great Benin. Rather more than the average of misprints appears to have escaped the corrector of the press, and some are irritating, as "Star" for *Starr*, and "Pit-Rivers" for *Pitt-Rivers*.

Some Account of the Worshipful Company of Skinners of London. By James Foster Wadmore, A.R.I.B.A. (Blades, East & Blades.)

It was with regret that we read recently the announcement of the death of Mr. Wadmore. His paper on the Skinners' Company, which originally appeared in the *Transactions of the London and Middlesex Archaeological Society* more than a quarter of a century ago, is familiar to all who take an interest in ancient guilds. The volume before us is an enlarged and revised edition of it, supplemented by extracts from the Court Books and Wardens' Accounts of the Company, and some notice of the good works fostered and maintained by the Company at the present day, more especially in connexion with education.

Charitable as we wish to be in the circumstances, we cannot blind ourselves to the fact that too many errors which appeared in Mr. Wadmore's original paper are repeated in his latest work. His name must be added to the list of writers on mediæval guilds whose work has been marred by the acceptance of statements found in Herbert's 'History of the Twelve Great Companies' without due verification. Had he paid less attention to Herbert, and consulted, however briefly, the 'Memorials of London' by Riley, he would never have associated the town of St. Botolph (Boston, Lincolnshire) with Windsor, or printed "St. Edith" for St. Edmund (*i.e.*, Bury St. Edmunds), or written of a fur known in the first quarter of the fourteenth century as "a species of Buffalo from Hudson's Bay"!

But enough of this. Let us pass on to the new matter here presented to us. The earliest Court Book of the Company, containing minutes of the proceedings of the Court of Assistants, begins in 1551; but we are only favoured with extracts from this series of the Company's archives between 1671 and 1738—a period especially interesting in civic history owing to the temporary disabilities suffered by the City and the Livery Companies by the judgment on the *Quo warranto* proceedings in 1683. The Skinners' Company suffered with the rest, more than one-half of its members having been arbitrarily removed from office, and others substituted for them at the will of the king. The 'Renter Wardens' Account Books' date from 1491, but the extracts printed by Mr. Wadmore are confined to the period between 1535 and 1662, being selected by him to serve as specimens. As might be expected, we find frequent payments made to the Parliamentary forces during the Civil War, when soldiers were quartered at times in

the Company's Hall. On one occasion the good offices of "Colonel" Tichborne, a City alderman and member of the Skinners' Company, who signed the death warrant of Charles I., and was afterwards summoned by Cromwell to his "House of Lords," were invoked to get the soldiers removed. More than one payment is recorded as having been made for the purpose of entertaining the Merchant Taylors, with whom the Skinners had in former days been at variance on a question of precedence, a question that had been amicably settled in 1484 by the two companies agreeing to dine with each other once a year, and to take precedence of each other in alternate years. These dinners are still recognized as "movable feasts" by both companies. The item of 5*l.*, recorded as having been paid for "a booke called Virgill," somewhat startles one, but this expenditure was probably incurred on behalf of Tonbridge School, founded by Sir Andrew Judd, an honoured member of the Company, as was also a sum of 19*s.* 6*d.* for six silver pens. These were known as "founder's pens," and three of them were yearly bestowed on the three most successful boys of the school, pursuant to the original statutes or orders drawn up by the founder, and approved in 1564 by the Archbishop of Canterbury as visitor. Mr. Wadmore wrote a much fuller account of this foundation (which to-day takes high rank among public schools) than appeared in his original paper. He also greatly enlarged his biographical notice of the founder himself, and added a *précis* of Judd's will dated two days before his death. We regret to find, however, that many of the local names mentioned in the will have been misread. For this there is but little excuse, since an abstract of the will is correctly set out in the 'Calendar of Wills enrolled in the Court of Husting, London' (vol. ii. pp. 668-9), printed in 1890 by order of the Corporation. The book also includes biographies, of greater or less length, of other eminent Skinners who served the office of Mayor, among them being Thomas Legge, or Leggy (wrongly described as of Broad Street, instead of Broad Street, Ward), an ancestor of the Earl of Dartmouth; Sir William Gregory, the author of 'Gregory's Chronicle,' published by the Camden Society in 1876; Sir Thomas Mirfne, whose youngest daughter was married to Sir Andrew Judd; Sir Richard Dobbs, who during his mayoralty in 1551 did so much to promote the foundation of Christ's Hospital that he elicited the well-known encomium passed upon him by Bishop Ridley; and Sir Wolstan Dixie, founder of a grammar school at Market Bosworth, and benefactor of various colleges and hospitals. Sir William Cokayne bequeathed to the Company five silver-gilt drinking-cups in the shape of heraldic chanticleers, which figure at every election of a Master in the ceremony known as "cocks and caps"; Sir Robert Tichborne, already mentioned, passed the last twenty years of his life in the Tower for the part he played in the Civil War; Sir Thomas Pilkington distinguished himself as a violent opponent of the Court party under James II., and his portrait, painted in 1691 (as Mr. Wadmore informs us), adorns the Skinners' Hall;

and lastly, Sir Humphrey Edwin, having "conformed" for the purpose of enjoying the mayoralty, was no sooner installed in office than he openly proclaimed himself a Dissenter by resorting to a conventicle in full civic state.

There were other eminent Skinners, benefactors of the Company, who never reached the mayoralty chair, the most notable of these being Thomas Hunt and Lawrence Atwell (to whom the Company's Middle School for Boys, established at Tunbridge Wells, as well as its School for Girls at Stamford Hill, in the north of London, owe their foundation), and Sir Thomas Smythe, who was strongly suspected of aiding and abetting the Essex rebellion of 1601, and who, with Dame Alice his wife, another daughter of Sir Andrew Judd, made liberal bequests to the latter's school at Tonbridge.

Until quite recently the Skinners' Company owned large estates in the north of Ireland, having been forced, like the rest of the City companies, to take a share in the undertaking known as the Plantation of Ulster, under King James I. The story of this venture as here related is not by any means the least interesting portion of the book. For many years the companies worked their several estates at a loss; and when, after a long period of storm and stress, the estates began to show a profit, litigation set in. At one time it is the Skinners' Company claiming that the Irish Society, the ruling spirit of the undertaking, ought to divide all surplus rents and profits among the twelve great livery companies; at another it is an information by the Attorney-General against both the Irish Society and the companies for the purpose of obtaining a judgment to the effect that all the property held by them in Ireland was held in trust. In both cases judgment was given for the defendants; but before it was delivered in the latter case the Skinners' Company took advantage of the Ashbourne Act of 1885, and made over their estate known as the "Manor of Pellipar" (the mediæval Latin form of the name of the Skinners' Company being *Societas Pellipariarum*) to most of their own tenants. A map of the manor is included, which is described as "the largest in area of the estates which were allotted to the City Companies in the County of Derry." Among portraits and illustrations, many of which appeared in Mr. Wadmore's original paper, is an interesting one of Sir Robert Tichborne, copied from a print in the possession of the Corporation of London, the original copperplate of which, we are told, was accidentally discovered at Flushing by a Master of the Company, and by him purchased and presented to the Skinners.

Das Klosterland des Athos. Von Alfred Schmidtke. (Leipsic, Hinrichs.)

EVERY book on Athos is fascinating. The descriptions of it are still few, and the wonderful impression the Holy Mountain produces upon its rare visitors is such that even the dullest observer is stimulated to eloquence. The present author merely desires to give his impressions of the physical beauty of the place and the moral attitude of its

monks; but he throws in a good deal of real information about the encroachments of Russia, which are frequently mentioned by others in vague terms. He comments, as a Protestant, with great seriousness, and not without sympathy, upon the fossil aspects of the Orthodox Church in this the Palladium of its sanctity. But he leaves us wholly in the dark as to the object of his seven months' sojourn, and alludes by the way to all manner of things about the convents and their life, which only an experienced reader can understand. Even the Greek names of the houses are so disguised in Græco-German form that it would have been well to give the Greek form in brackets. How is the ordinary man to know that *Iwiron* means the monastery of the Iberians, and these the Iberians of Georgia under the Caucasus? *Sic passim.* The author makes no allusion to the fact that Prof. Lambros has published at Cambridge two great volumes of catalogue of all the libraries of the lesser monasteries, and that the four greater pretend they are going to do that work for their own houses themselves. He never tells us that the decoration of the churches, which follows such strict rules, depends upon the *iconography* known to us from a MS. copied on the Mount, and published in French long since by Didron; while Brockhaus's monograph also supplies not only full descriptions, but diagrams and pictures of these elaborate decorations. If Mr. Schmidtke did not like to interrupt the flow of his subjectivity by references or allusions to former observers, he might at least have added a page of explanations or references in a preface or appendix. He does not tell us, what we would gladly know, whether Simopetra has been really and completely destroyed by a recent fire, or only damaged, and perhaps now restored. But his reticences are so remarkable that one might suspect him to have some political mission, *e.g.*, to observe and report upon the Russians and their wiles. He indicates obscurely that he went to study MSS. at Vatopedi; but what MSS., or in what department, we never hear, and he supplies no information whatever about any of the libraries. This is not the manner of a scholar in pursuit of learning. The pouring in of monks and of money by the Russians, the constant efforts to acquire more land on Athos, and the harsh proceedings in stopping revenues of lands in Bessarabia, Roumania, and elsewhere from the monasteries that resist them—all these symptoms suggest to the author that the Holy Mount may presently become a military outpost for a dangerous and ambitious power. Whether either of the deep bays between the three prongs of the trident peninsula can be turned into a naval station he does not tell us. If this be possible, the occupation of Constantinople might presently become idle in the face of a Russian Gibraltar in the North-East Mediterranean.

We turn from these grave speculations to lesser topics. We have said already that the beauties of the Mount encourage every describer of it to eloquence. They have done so more than ever in the present book. But, alas! here again we are painfully struck with the clumsiness and inefficiency of German prose as written to-day. A piece of

lyrical prose on the beautiful scenes around him can be written by any one of a hundred Frenchmen with exquisite taste, by a dozen Englishmen; but among the Germans, whose lyrical poetry is of the highest order, such prose seems hardly to exist. The involutions of construction, the clumsiness of expression, the *Schwerfälligkeit* of the whole result, are so galling to the reader that he wonders at his own patience in going on with the book. To take a short example, we read concerning the Scriptural scenes painted in the churches: "Daneben erscheinen, &c., die lobsingenden Knaben im Feuerofen dem Eingeweihten zugleich wie der brennende Dornbusch ein Symbol der die Betroffene ebenfalls intakt lassenden unbefleckten Empfängnisse." In what other language could we find a tolerably simple idea so clumsily set forth?

On the other hand, in his moral appreciation of the idle quietism which the Greek monk thinks the highest service of God our author is not wanting in eloquence. His account of the endless church services, sung through, read through, slept through, but never apparently prayed through, by the monks, agrees exactly with our own experience. We, too, were invited during the night, and refreshed with cigarettes and raki, while the nasal droning of the Psalms prolonged its interminable tediousness. We, too, saw the elder monks sleeping in their stalls through the weary hours. We, too, returned again and again from our adjoining cells through the night to see how thorough, how genuine, how honest, was this fourteen hours' service.

Most of the author's experiences seem to have been along the milder slopes and richer houses of the north-east coast—Vatopedi, Iwiron, Lavra, though he is very full and instructive on the smaller offshoots—the *sketes* and *kellia* which probably contain the best of the religious life, for it is there combined with honest agricultural labour. But the smaller and poorer houses on the wilder southwest coast (or rather cliffs)—Hagio Pavlo, Gregorion, Simopetra, Xeropotamou—are more characteristic, the life more severe, the concessions to *idiorhythmic* ordinances far rarer. There are rich monks in the larger convents, who live with many indulgences, and to such is due the strange proposal that, after all, the exclusion of female things for 600 years might well be relaxed in the twentieth century. The suggestion was actually made to us by a Russian monk ten years ago, but we were out upon him as a heathen man and a publican. Since that time we hear from Mr. Schmidtke that there have been various filterings-in of the forbidden sex. He says that there are working women who come disguised in men's attire, and that he has himself seen them working on the repair of the roads. He also tells us of a strange episode in the twelfth century, when a tribe of nomad Wallachs settled on the Mount, to the great contentment of many of the monks. "What happened then," says the chronicle, "is horrible to tell, or to write, or to hear." We know from our own knowledge that a fashionable young lady, left on her yacht by the men who had landed to see the monasteries, boarded Vatopedi by herself, and when politely handed off (after coffee and liqueur) by the abbot, who

encountered her in the kiosk outside his gate, invited all the monks to tea on her yacht. The returning men saw, to their amazement, the yacht almost swamped by the crowd of black figures, to whom the lady was serving tea in every receptacle her ship contained. All these symptoms point to the invasion of new ideas, the proximate disappearance of this unique survival of mediæval life.

Our author speaks of exorbitant demands of muleteers, when he landed at the port of Daphni, on his way to the central committee at Karyes. Such a thing was unknown a few years ago. When we landed in a storm at Gregoriou, with no other introduction than the boat of a man-of-war, we were entertained and forwarded by the good monks to Karyes without any idea of remuneration, and the Council there gave us a general letter to all the monasteries, wherein we received large hospitality. The increase of tourists and the constant appearance of steamers will soon destroy that generous simplicity. He that would see the Holy Mount had better see it soon. To descend upon its beauty in this place would be idle. We need only warn the reader that all the illustrations to be found in books, the present included, are hopelessly inadequate. Mr. Athelstan Riley has done his best, and so have Brockhaus and others; but without the colours of the landscape, and even of the curiously variegated monasteries, all pictures are vain. And even with colours, what artist could reproduce a whole hillside of white heath in full bloom, with the sword of the mule-tracks through it carpeted with forget-me-not? Who could reproduce the wild sweet pea 12 ft. high among the trees, the fritillaries and cyclamens by the way, the cascades of tumbling rivers plumed with fern? The vegetation which our author describes is different from all this, because he saw the Mount later in the season, but it was just as various and as beautiful. Yet here live the men who told him that "a man should live in dirt like a coat of mail, in order that his soul may sojourn more securely within"! Is not this indeed a land "where every prospect pleases, and only man is vile"?

NEW NOVELS.

A Magdalen's Husband. By Vincent Brown. (Duckworth & Co.)

THE motto chosen by the author for this remarkable study of village life in England is "They know not at what they stumble," and it is finely appropriate. Some readers will remember this author's 'Ordeal by Compassion,' and such will look for serious artistry and conscientious psychological analysis in the present volume. They will not be disappointed. The book is full of such patient and minute analysis; it has real spiritual significance. The author does not tell us where the village is in which his lovingly delineated characters move and have their being, and the time may be the present. But though the human local colouring, if one may use the phrase, is admirably and distinctively worked in, time and place are of no importance in such a story. The emotions dealt with were as active, the grave complications were as real and as ever present, under the first Edward

of England as they are under Edward VII. 'A Magdalen's Husband' has points in common with 'Tess of the D'Urbervilles.' The author's mental outlook reminds one somewhat of Mr. Hardy's, but it is less powerful, less far-seeing. Enough has been said to indicate that his book does not at all belong to the common order of novels. Many pages tempt the reviewer to quotation; but this is not a volume of smart dialogue; there is not an epigram in it, and that being so, it does not lend itself to brief representative quotation. The story is of a woman seduced, led and driven into an immoral life, and subsequently brought to tread the thorny road of self-redemption. Reformed, she marries a coarse, passionate man, of her own village, chiefly, one supposes, to win a home, and she is loved ardently, seriously, deeply, by another man of the village, a man cast in a far finer mould than her husband. With all her real goodness and sweetness of character, this Magdalen is a singularly tactless person; a deep, honest nature, hopelessly lacking in adaptability. Therein lies her tragedy as a wife. Her husband has his good points; her hopeless want of tact renders them ineffective. Then comes murder, and the tragedy of the tale deepens. The murderer's atonement is a strong piece of work, and the whole is a fine study. As a drama it would have been more effective if the woman had been made more lovable; if she were more really and less consciously a martyr, the book might have taken rank with the best; but as it is it is notable. There is something curiously feminine, by the way, in the author's handling of men.

Stella Fregelius. By H. Rider Haggard. (Longmans & Co.)

MR. HAGGARD'S latest book shows him in a new light. This study of a highly spiritual attachment between a man of inventive imagination, an experimental physicist, and the maiden whose mystic Christianity is strongly tinged with ancestral superstitions derived from her Norse ancestry, reveals a subtler power of characterization than we have hitherto recognized in the author. Morris's attempt to communicate by aeroplane with his dead love is but a mad expedient; yet the idea of communication, by dint of prayer and fasting, with inmates of another world will always attract the enthusiast. Some such communication with her dead and only sister Stella, the scholar's daughter and descendant of the Skalds, conceives that she has had, and when passion too surely is revealed to this sympathetic pair of innocents, it is natural they should promise themselves such compensation for the necessary parting which duty dictates as may be found in spiritual communion. Both are habitually bent on physical and mental telepathy. The things which befell them in the process, and which the blameless third party, Morris's *fiancée* and wife, endured (this philosophic Mary is a well-drawn and fine character), are set forth with sympathy and power. Readers know Mr. Haggard's descriptive gifts, and the sea scene on the east coast, when Morris single-handed rescues his Viking maiden from the foundering ship, is as good as any of his strongest

work. But the vigils in the Dead Church and in Morris's chapel, and the whole of the transcendental part of the book, are new examples of the author's craftsmanship.

The American Prisoner. By Eden Phillpotts. (Methuen & Co.)

THIS book is laid in Mr. Phillpotts's familiar hunting-grounds, but instead of being a study of Dartmoor rustic life and character, it is an adventurous romance centring round the great war prison near Tor Royal, in the earliest days of last century. There are rustic characters in it, to be sure, and some very good descriptions of Dartmoor scenery; but it is frankly an adventure story, and not a novel of character, rustic or otherwise. It holds, too, for us, the suggestion of an author whose true bent is the study of character, and scenery and natural conditions as they affect character, striving after a new effect, a new vehicle of expression, from a sense of expediency, and forgetting his object as often as he becomes truly interested in his work. This is not a pleasing or satisfying suggestion, for one likes to feel that an author is whole-hearted in his work. That sense we do not have in reading 'The American Prisoner,' and consequently we think that Mr. Phillpotts has come very near to falling between two stools. Yet were this the work of an unknown writer, it would be meritorious and promising. As it is we look rather for achievement than promise. The book is a painstaking and well-wrought experiment; but we think the author would be well advised to follow faithfully what appears to be his own natural bent. His Dartmoor farming lore is most attractive reading, and his conversations between labourers and their kind are excellent.

Kitty Costello. By Mrs. Alexander. (Fisher Unwin.)

MRS. ALEXANDER was a bright and pleasant writer, and maintained her freshness to the last. Her qualities, including her keen appreciation of the shades of Irish and English character, are touched with a friendly hand in the short preface by Miss Duffus Hardy. This last story is the study of a young Irish lady from a Western province, whose fortune casts her among the commercial folk of a great English town. The experiences of Kitty Costello in the family of her aunt, who has married into trade at Westpool, are in nothing more remarkable than in the truth of the writer's old-world point of view, the point of view of the early Victorian era. People not much past middle life can remember the days when the useful but insidious term "middle class" was hardly invented, and the dawn had scarcely risen of triumphant plutocracy. Kitty, who is a lady to her finger-tips, though a novice in social experience, has perpetual surprises in the new world of "business" talk and stodgy domesticity, but learns, with national keenness of perception, to recognize the better side of much that in some aspects is stolid and forbidding, and even ends by loving a young man who has a "place of business," and has been brought up to be respectable and to enjoy "high tea."

The Rise of Ruderick Clowd. By Josiah Flynt. (Grant Richards.)

A STORY of crime in which the criminal plays the leading part is seldom very attractive, and this history of a New York thief is no exception to the rule. Yet the progress of Ruderick Clowd is sketched with considerable power. His temptations as a street urchin, his achievements as a pick-pocket, his training in a reformatory, his prowess as a burglar, his experiences in prison, are described with skill, and occasionally with a touch of humour. What is less convincing is his sudden change into an honest labourer—the process which the author calls his “rise.” Ruderick Clowd’s love affairs are scarcely of the stuff of which romances are made, and his criminal escapades are too sordid and commonplace to impart the true thrill of incident. So unpleasant a story did not deserve to be written so well.

The Kingdoms of this World. By Stephen Harding. (Hurst & Blackett.)

ONE assumes that the author of this story is either a very young man or a woman. From the minute knowledge of millinery it displays, and the ignorance of the inwardness of men’s characters, one inclines to think the author feminine. But there is a sort of gusto about it which, whilst not at all unfeminine, is also characteristic of the writings of very young men. It is the story of a modern and fashionable Becky Sharp, to whom we are first introduced in the midst of gay society life in Cairo. The author seems rather to like this Miss Ethne Vandeleur; but the reviewer sees little to admire in her, beyond good looks, knowledge of dress, and a certain deftness, born of her mercenary aims, in society. Settled with relatives in England after her return from Cairo, this respectable adventuress very deliberately sets her cap at the great man of her parish, a famous middle-aged statesman who is expected to be Prime Minister. She wins him by the most transparent devices, aided by various melodramatic events, and, having won him, learns that he is going blind, and will be obliged to give up his political career and settle down as a mere country squire. Accordingly, whilst yet engaged to the man who is going blind, she welcomes the attentions of an old flame, the politician’s secretary, and the curtain is rung down upon a scene in which the blind politician is giving his blessing to her and her younger love. One is glad for the sake of the politician, but sorry for the young secretary. Regarded as the work of a very young writer, the book may be said to show some promise.

The Sirdar’s Oath. By Bertram Mitford. (White & Co.)

“THE SIRDAR’S OATH” is decidedly above the average of novels of adventure. Mainly in consequence of his relations with the Sirdar, a native prince with an unpleasant predilection for blood-feuds, the hero, who holds the position of Political Agent on the North-West Indian frontier, is subjected to some extraordinary experiences, which are vividly related. The heroine—a rather rare occurrence in tales of this sort—is an uncommon and interesting person, though the

author might have made more of her powers as clairvoyante. The peculiar nature of the dilemma, likewise, in which the hero is placed between the new love with whom he has begun to be “on” and the old love with whom he had vainly believed himself to be definitely “off,” gives rise to an original and humorous situation, which would have borne working out in greater detail.

The Captain’s Daughter. By Gwendolen Overton. (New York, the Macmillan Company.)

NOVELS depicting American military life during any other period than that of the “war” seldom reach English readers, and something of the charm of novelty therefore attaches to this tale of an isolated “post” in the Wild West, where picturesque and slightly informal conditions naturally prevail. The story is a good specimen of the better type of fiction intended chiefly for the young, and sets forth the complications which arise from the injudicious leniency shown by an officer’s daughter to a thievish recruit, and the final award of poetic justice to all parties concerned.

A Woman of Many Moods. By M. Robertson. (Heywood.)

THE “moods” of Miss Robertson’s heroine leave nothing to be desired in the matter of versatility. She begins her career by a runaway match, and, not finding it all her fancy painted, light-heartedly returns to single life, and, after some qualms of hesitation, engages herself to another man. An awkward complication, arising from the discovery that her secret marriage was not, as she had supposed, invalidated by the fact of her being under age, is solved by the opportune death of the new fiancé. The original husband is again received into favour, and at this point the story ends, we suppose, happily. Though scarcely so fascinating as she is intended to be, the lady of many moods has her good qualities, and the novel, especially as regards the studies of French and American women, is well written and amusing.

RECENT VERSE.

As the Sparks Fly Upward. By DONA Sigerson Shorter. (De La More Press.)—Very slender is Mrs. Shorter’s new volume, containing, as it does, only thirteen pieces all told, to not more than half a dozen of which she can look to enhance or maintain her reputation. ‘The Deer-Stone’ and ‘Kathleen’s Charity’ are models of what a ballad should be—naïve, direct, and picturesque. ‘Sweet Marie’ is less successful, and ‘The Child,’ though it contains some pretty lines, loses as an allegory in force what it gains in generality, and suffers also from being written in stanzas of four lines with only a single rhyme among them. The same metrical defect mars the first poem, after which the volume is named. Far the strongest piece of work, however, is ‘The Mother,’ which suggests immediately ‘The Erl King.’ We quote it, omitting one weak stanza:—

“Ho!” said the child, “how fine the horses go,
With nodding plumes, with measured step and slow.
Who rides within this coach, is he not great?
Some King, I think, for see, he rides in state!”

I turned, and saw a little coffin lie
Half-hid in flowers as the slow steeds went by.
So small a woman’s arms might hold it pressed
As some rare jewel-casket to her breast;

“Ho!” said the child, “how the proud horses shake
Their silver harness till they music make.
Who drives abroad with all this majesty?
Is it some Prince who fain his world would see?”

And as I looked I saw through the dim glass
Of one sad coach that all so slow did pass
A woman’s face—a mother’s eyes ablaze
Seize on the child in fierce and famished gaze.

“Death drives,” I said, and drew him in alarm
Within the shelter of my circling arm.
So in my heart cried out a thousand fears,
“A King goes past.” He wondered at my tears.

Here, as in ‘Helen of Kirkconnell,’ adequate utterance is given to one of the primitive instincts of humanity; and this is no common achievement. The punctuation throughout is frequently at fault.

The Divine Vision. By A. E. (Macmillan.)—A. E.’s verses, while they are likely to be “caviare to the general,” will attract those who are interested in the Irish revival or have succumbed already to the spell of Mr. W. B. Yeats’s music and mysticism. That his work is no mean force in the movement a single quotation will show:—

REFUGE.

Twilight, a timid fawn, went glimmering by,
And Night, the dark-blue hunter, followed fast,
Ceaseless pursuit and flight were in the sky,
But the long chase had ceased for us at last.

We watched together while the driven fawn
Hid in the golden thicket of the day.
We, from whose hearts pursuit and flight were gone,
Knew on the hunter’s breast her refuge lay.

There is no conception more characteristic of the modern Celtic school of poetry than the deliberate preference of the spiritual element in love, to the total exclusion of the sensuous. For example:—

Only in my deep heart I love you, sweetest heart.
Many another venture bath the soul, I pray
Call me not forth from this. If from the light I part
Only with clay I cling unto the clay.

And again:—

I will not waken the passion that sleeps in the heart,
For the winds that blew us together may blow us apart.

The pantheism of the ancient Irish legends undoubtedly lends itself to poetry of this kind—indistinct, spiritual, and melancholy. Sharp outlines are therefore out of place both in the thought and in the expression; but the language at times is unnecessarily obscure; for example, on the first page:—

Oh, pity, only seer, who looking through
A heart melted like dew,
Seest the long perished in the present thus,
For ever dwell in us.

Modern Poems. By R. C. K. Ensor. (Brimley Johnson.)—We do not require Mr. Ensor’s prefatory declaration to his reader to assure ourselves that he has written nothing which he has not felt. Sincerity is the first impression conveyed by this more than usually interesting collection of poems. Some of the most typical tendencies of thought among thinking young men of the day are embodied in language adequate, unaffected, and generally musical; and thus the title is justified. Crudities there are, for the most part of the kind deliberately perpetrated by a Browning, a Matthew Arnold, or a Heine, but of the sort which the beginner would be wise to eschew. The best pieces seem to us to be ‘The Two Moods of Philosophy,’ ‘The Pine Precinct,’ and ‘By the Sea,’ which deserve praise for their lofty and restrained feeling and unflinching rhythm. We quote the last, that the reader may judge for himself:—

If I wanted a God to kneel to,
I would kneel to the passionate sea;
If I wanted a friend to appeal to,
It would hear me faithfully.

If I wanted a bride to be one with,
I would mingle myself with its waves,
And in their embrace have done with
The craving—and that which craves.

Almost equally good is the pathetic lyric called ‘July in a Slum,’ with its haunting refrain. ‘Snow’ and ‘Sold Flowers,’ with their grimly ironic closes, remain in the memory. ‘The Love of Kestrels’ is somewhat too frankly Whitmanesque. The trick of

making a single word or even syllable carry a whole line, though frequent in Vaughan, cannot, in our opinion, be defended; while the too lavish employment of trisyllabic rhymes, which appear more suited to the genius of the German than the English language, at least so far as serious poetry is concerned, is to be deprecated. One more quotation and we leave Mr. Ensor, with the hope that he will do even better work in the future:—

THISTLE-DOWN.
Drifting by
Across the sky
Whence?—whither?—why?
Perhaps to pillow a queen's rest,
Perhaps to soften a bird's nest,
Perhaps to rot:
Helpless things,
I know not.
Yet they have wings.

Castles in the Air. By C. W. Stubbs, Dean of Ely. (Dent.)—It would be an impertinence to subject to ordinary critical methods the contents of this volume. The *πάρεργα* of a cultured, enthusiastic, and religious mind deserve certainly to be read with respect and interest, but their author would probably be the last to wish them to seek "the bubble reputation" "in the cannon-mouth" of criticism. 'Brytnoth's Prayer' and some other pieces now included are reprinted, we believe, from a collection of verses which appeared in 1890. The following extract from the title-piece is a favourable specimen of the Dean of Ely's style:—

Nay this my chiefest aim and mark
To be myself: then days may dark,
My soul's at peace, my heaven's all light,
Afar or near, at noon, at night,
Hap then what will, or weal or woe,
Conscience will crown me, and I, so,
King of myself, shall everywhere
Be my own home and palace fair.

NEW ENGLAND RECORDS.

Old Paths and Legends of New England. By Katherine M. Abbott. (Putnam's Sons.)—As the New England States dealt with by Miss Abbott have probably been the theatre of more romantic and historic incidents than all the rest of the United States, it will be recognized that a rich fund of legendary lore has accumulated about them. And as these States have been those most intimately associated with Old England, their folk-lore and popular traditions should prove as attractive to the people of the "Old Home" as of the New.

The material for such a work as the present is copious; the early colonists were careful recorders of their own doings, and their diaries, letters, and relics of all kinds have been reverentially preserved by their descendants. Had Miss Abbott restricted her work to the inclusion only of such historic and legendary items, it would have appealed to a very large circle of readers in both hemispheres—a much larger circle, indeed, than she can expect to attract by her present volume, which is mainly a directory to old buildings of New England as far as they relate to the people connected with them. It is intended as a guide-book, although too cumbersome to carry and devoid of maps, whilst the index with which it is furnished is not only incomplete, but also inaccurate.

The many little snatches of history or romance which crop up here and there in the work are so interesting that it is a pity Miss Abbott did not avail herself more largely of the ample stores she has had to draw upon in place of the long catalogues she gives of local worthies.

The different way in which the Puritans preached and understood freedom in Old England and in the New World is well illustrated by many of the records drawn upon for the present work. For instance, among the parting admonitions to his followers of the highly favoured and much admired "silver trumpet," the Rev.

John Cotton, was, "Offend not the poor native, but as you partake in their land, so make them partakers of your precious faith"; and it reads like a devout commentary on this text of material exchange for spiritual benefits to read on the following page, in a letter from a certain T. Dudley to his mistress in England: "The Indians have been carried off by a pestilence, some believed by a special Providence to make room for the whites."

Many untold tales are hinted at, or alluded to, which the reader would like to have had recited in full; and it is tantalizing to read that "the tragedy of Holden's Brook was the shooting of the celebrated Joe English, who taunted his Indian captors to save himself from torture"; or, what is left still more indefinite, that after the death of the Indian King Philip, when "the question of the prisoners' destiny was brought before the ministers of the Colony; merciful Minister Keith wished to spare his wife and little son." It is not everybody who is acquainted with the facts of old Indian warfare; and it looks as if several of Miss Abbott's best stories had been cancelled or squeezed out.

Some of the little bits of tradition which are related are most realistic and quaint. What can be more natural, yet unexpected, than the incident of the farmer's wife who, in the excitement caused by the apprehended approach of the "redcoats," in

"getting ready to take her children to the woods, donned her checked apron 'of state,' for she never did anything of importance without this badge of dignity? Unconsciously she went to her drawer for an apron again and again until, when she recovered her wits in a safe hiding-place, she found she had on seven checked aprons!"

Many of the stories about witchcraft and wizardry closely resemble those of the "old home," but here and there are folk-lore items and strange customs which seem peculiar to the New England people. From the Haverhill records some singular enactments are culled, such as:—

"It is ordered that all doggs for the space of three weeks shall have one legg tyed up: if a man refuse to tie up his dogg's legg and hee be found to be scraping up fish in a cornfield, the owner thereof shall pay twelve pence damages."

Some of the derivations of popular words and sayings furnished by Miss Abbott scarcely accord with Old England beliefs. Thus we read:—

"An interesting accessory of early taverns was a small box nailed to the wall, with an opening into which money might be dropped. On the box was plainly printed, 'To Insure Promptness,' and it was expected that guests would drop in such amounts as their inclination prompted. The money collected was divided among the servants. Frequently some *attaché* of the tavern would remind a careless guest by pointing at the box and speaking the first letters of the words 'T.I.P.' It gradually became known as the 'Tipbox,' and later as a tip."

Miss Abbott's derivation of "tip" cannot be allowed to supersede far earlier uses, and surely a more remote origin for the word "hubbub," as an equivalent for turmoil, is discoverable than its use by the Indians at their games on Sagamore Hill! Among other old English customs which she records in the New World is that of "beating the bounds," accompanied by all the usual ceremonies. One curious circumstance referred to, which does not appear to have ever received the notice due to it by historians of the events leading to the separation of the American colonies from the motherland, is that even the leaders of the revolutionary party were uncertain as to what their victory might lead them to: "a Republic, a Confederacy, or what."

Despite various pretty evident shortcomings, 'Old Paths and Legends of New England' is a suggestive work, full of interesting anecdotes and traditions well worth preservation. It is profusely illustrated by charming views; but whether they were designed for this volume is

very doubtful, as no reference to many of them can be traced either in the text or in the index.

Boston: the Place and the People. By M. A. de Wolfe Howe. (New York, the Macmillan Company.)—Numerous works have already been written about Boston, although few cities of its age, size, and position have had so peaceful a past, or so few stirring incidents in their history to record. The leading events of more than two and a half centuries of its existence are considered to be the oft-told tale of throwing overboard some chests of British-taxed tea; the siege which never came off; the "Boston massacre" of five members of a tumultuous crowd by the royalist soldiers; the bloodless Garrison anti-slavery mob, and the abortive Burns slave riot—no very remarkable chronicle for a place of such undeniable importance.

And yet there is much momentous material connected with the history of Boston worth record and consideration. Its people, even as represented in this volume, have never been too tolerant of those who differ from them, socially, politically, or theologically. Quakers, reputed witches, slavery abolitionists, anti-slavery advocates, practically every one who did not think with, or conform to, the opinion of the City Fathers, had to suffer. A characteristic case of intolerance in the early days of the colony is related by Mr. Howe. A certain Thomas Morton, who had made himself obnoxious by his Church of England sympathies and his observance of May Day customs,

"represented the phases of English life most objectionable to the Puritans, who had left home in search of straighter, narrower paths, and it is not to be supposed that, with the power to suppress, they would tolerate him. Winthrop and his associates passed swift judgment that he was to be set in the bilboes and returned to England."

This decision was speedily acted upon. His goods were seized to defray the cost of his unwilling journey to his native land, and as the vessel which sailed away with him left his adopted country, he could behold the flames rising from his dismantled house, as it was being burnt to the ground by his implacable persecutors.

There is no reason to believe that these rigid Puritans were any more moral than their neighbours, but they enforced outward conformity with their strictest regulations. Capt. Kemble

"had to sit for two hours in the stocks for kissing his wife publicly on the Sabbath day, when he first saw her after an absence of three years";

yet Mr. Howe does not appear fully to recognize the hypocrisy and intolerance of these doings, for even whilst he cites them as specimens of Puritan austerity, he endeavours to palliate them. In Hawthorne's description of Governor Endicott, as one

"who would stand with his drawn sword at the gate of heaven, and resist to the death all pilgrims thither, except they travelled his own path,"

he finds "a memorable suggestion of the chief and distinguishing fault, if such it be, of the race of New England Puritans." The italics are ours. After the revolting persecutions and executions of the Quakers followed the cruel massacres of the so-called "witches," and, although all these things were done under the garb of religion, Mr. Howe would have his readers believe that they were political necessities. He is mistaken in assuming that the writers of other nations spare their own people in order to attack those of New England for these atrocities. Whatever the respective proportion of cruelties inflicted in the persecution of "witches" may have been in each nation, European historians all agree in animadverting strongly upon their own countrymen's misdeeds in similar instances.

Such men as the Rev. John Cotton or Dr. G. E. Ellis may have been deemed saints by their fellow-citizens, but if they be typical saints, it does not seem unholy to feel a weakness for sinners. Surely it cannot be intended for Mr. Howe's own opinion that

"the new country could not become God's country until the devil's people were removed from it; and since God's work could not be done through conversion, it must be wrought by the sword,"

and that therefore the unfortunate Indians, as "the enemies of God," had to be exterminated. It was at a somewhat later period in the city's story that Edward Ward, the traveller, whose remarks about the Bostonians Mr. Howe does not appear to appreciate, observed:—

"They keep no Saints Days, nor will they allow the Apostles to be Saints; yet they assume that Sacred Dignity to themselves, and say, in the Title Page of their Prayer Book, 'Printed for the Edification of the Saints in Old and New England.'"

Mr. Howe is naturally proud of his place and people, but he goes too far in his complacency. It would be waste of time to argue with him as to whether Bostonians were the inventors and discoverers of every modern appliance for the amelioration of humanity—such as, amongst others, free education, free libraries, teaching the blind to read, and the use of anaesthetics. A more convincing section of this work is that entitled 'The Hub and the Wheel.' It is as interesting as it is characteristic of the United States to learn how lads of sixteen to eighteen years of age managed large businesses and directed mercantile agencies, but the account of Tudor being the first importer of ice to the tropics sounds mythical, whilst the anecdote furnished in connexion with the alleged first introduction of ice to England by a Bostonian is incorrect.

Boston as 'The Literary Centre' is written in a similar narrow spirit. Ignoring the claims of New York, Philadelphia, Baltimore, and other leading cities, it claims that the name of every American writer "whose work has stood the test of half a century," "with a few notable exceptions," belongs to Boston and its neighbourhood. The few notable exceptions named are three, but the list of his fellow-citizens—if, indeed, Mr. Howe be a Bostonian—is strangely incomplete, since it does not even mention Edgar Poe, the most famous of all. Of course, it is well known that Poe did not pride himself upon having been born in the chief city of Massachusetts, and that may account for the omission of his name from the catalogue of its literary celebrities; but amongst the few notable exceptions of literary Americans not born in Boston, Mr. Howe may be reminded, are Bryant, Cooper, Irving, Hawthorne, Longfellow, Whittier, Whitman, Mark Twain, and other humourists. Of his list of painters one only, Copley, was a native of "the Hub," and even his reputation was acquired in Old, not in New England.

It is a pity that this story should have been spoilt by the introduction of so much matter unnecessarily provocative of controversy and animadversion. A city like Boston does not need an advocate, and where Mr. Howe restricts himself to the history of public works and benefactions his account is undoubtedly interesting and useful, especially as it is brought down to the present day. In summing up his labours, he appears to consider that he may not have taken the most attractive side of the picture, and apologetically remarks:—

"It may be that Boston owes to a certain self-sufficiency, which has grown out of this partial separation from the main currents of national life, some of its reputation for aloofness and indifference to the broader interests of the country. Such a reputation is not gained without cause. Here the cause seems not far to seek in the critical spirit keenly developed by local circumstances."

Most of the numerous illustrations are useful, for they do illustrate the text.

OUR LIBRARY TABLE.

We are heartily glad that Mr. Sidney Lee's biography of *Queen Victoria* (Smith & Elder) has been reissued in a cheaper form. To the praise bestowed on it in these columns when it first appeared nothing of material importance need be added. Mr. Lee has been careful to incorporate into the present edition such new information as is to be found in recently published books like Mr. Morley's 'Life of Gladstone,' Lady Betty Balfour's 'History of Lord Lytton's Indian Administration,' and Madame Waddington's 'Letters of a Diplomat's Wife.' He has also supervised certain omissions from the third and fourth impressions which his publishers found it necessary to make, but, as he justly points out, they do not, in any case, interfere with the scheme or tone of the work.

MR. BERNARD SHAW is less entertaining and more serious than usual in *The Common Sense of Municipal Trading*, published by Messrs. Archibald Constable & Co. It represents the ordinary view of the Glasgow baillie, who thinks himself a Liberal Unionist, but carries out municipal undertakings for the good of the town which in every other country would be called Socialist, rather than that of even the Fabian agitator. There is only one phrase in the whole book to which, given Mr. Bernard Shaw's point of view, we find reason to take exception. He suggests that the London County Council has been rendered unpopular "among all who take their politics from the Court and the Conservative papers." We do not understand the allusion conveyed in the word "Court," unless, indeed, it is an obscure form of describing Capel Court, which with Mr. Bernard Shaw is possible. Otherwise, if the Royal Court is meant, we should have thought that the King has gone somewhat out of his way to express his concurrence with many County Council projects, and it is indeed notorious that His Majesty's sympathies have long been with the County Council in many matters in which they have not received universal support.

Ports and Docks: their History, Working, and National Importance. By Douglas Owen. (Methuen.)—Mr. Douglas Owen has made a speciality of the study of ports and their trade for years, so it is a distinct gain to be presented with a small but excellently written compendium of his views on a question of such peculiar interest at the present moment. Of course it is the Port of London Bill that has forced the subject to the front. Although every other port in the United Kingdom has its own governing body, London—an exception to so many commonsense rules—has had to go without, or content itself with an aggregate of miscellaneous authorities. The main object of the Royal Commission that sat from 1900 to 1902 was to supply this crying deficiency, and the Bill now passing through the House of Commons will give legalized form to the general scheme evolved by the Royal Commission. Mr. Owen picturesquely, yet succinctly, describes the situation as follows:—

"A river clamouring to be made deep enough for the mighty ships which come to it, and which we may hope will come to it in yet greater numbers and yet mightier. The docks crying out to be enlarged and provided with adequate shedding. The trade of the port mainly carried on, and well carried on, by barges, and little or no accommodation or provision for this special trade; the barges waiting to be loaded at the quays, piled up with goods and unable to come at them because of the ships discharging there. The owners of the ships clamouring for prompt despatch: the railways whose iron fingers should reach round the upriver docks and the palm of whose smoke-grimed hand should provide an ample shunting ground and sidings for every dock, unduly driven to the use of barges to supplement connexion with their rolling-stock. Who can say that the Port of London is what it should be?"

These, however, are only the general conclusions to which Mr. Owen leads up; his previous chapters deal with such topics as the varying features of docks and ports, rivers, tides, and dredges, and graving docks, while other sections are devoted to railways and canals and the peculiar features of the Thames and of Manchester. These and other preliminary or subsidiary aspects of the question are dwelt upon in a very readable style, and help to convey a thoroughly finished picture. Ports and docks are generally deemed to be a highly technical matter, but Mr. Owen shows that the subject can be made as attractive to the general reader as it is instructive to the expert.

The Judicial Dictionary of Words and Phrases Judicially Interpreted, by F. Stroud, Recorder of Tewkesbury (Sweet & Maxwell and Stevens & Sons), has been reissued in three volumes. In a work of the somewhat arid character peculiar to a dictionary of legal definitions it is an agreeable relief to be saluted on the threshold by a quotation from 'Alice through the Looking-Glass.' The short extract from Humpty Dumpty's conversation with Alice as to a word used by him meaning what he chose it to mean must often have occurred to the author during the compilation of this dictionary, and he no doubt wished for a similar power over the English language as a means of shortening his labours. This is a second edition of Mr. Stroud's useful book of reference, in which he has now incorporated the definitions of words and phrases as laid down by various statutes. It appears to have been carefully edited, as the only mistake we have noticed—viz., the quotation of the leading case on copyright of Walter v. Lane as "Walker v. Lane"—has been corrected in the index. We observe that under the heading of 'Fixtures' Mr. Stroud makes no reference to the case of *re De Falbe Leigh v. Taylor*, decided by the House of Lords in 1902. This last-mentioned case is generally regarded as having overruled the cases of *D'Eyncourt v. Gregory* and *Norton v. Dashwood*, which he cites on the subject of fixtures as between a tenant for life and the remainderman. The definition of the epithet "Ananias," as being libellous when applied to a private person and not necessarily libellous when applied to a newspaper, is not very complimentary to the press. On the whole, the general structure of the work is admirably carried out, and the cross-references are numerous and exhaustive.

The Poet's Mystery. By Antonio Fogazzaro. Translated by Anita MacMahon. (Duckworth & Co.)—In what terms this volume were best described is not easily said. It is not a story in the common acceptance of the word; one would scarcely call it a romance, and it is not entirely a history and record of purely mental and spiritual adventure or emotion. The author is pleased to weave a web round its origin as a manuscript mysteriously confided to him by an unknown lady. That is as it may be. The essence of the document concerns the more or less ideal loves of a youth and a lady, and is not, perhaps, much more mysterious than love is in itself. The youth who tells the story is a highly strung Italian, but a good deal of the German element and its people mingles with his tale, also an odd combination of strangeness and naïveté. The translator of the volume and the renderer of the verses incorporated in its substance do not seem to have been quite equal to the occasion. This may have something to do with the absence of effect and strength in the whole.

THE themes of the handbooks of practical gardening seem unending. The latest is *The Book of Town and Window Gardening* (Lane), in which Mrs. F. A. Bardswell writes prettily for Londoners. She is right in suggesting that London is intimately associated with

flowers. There is probably no large city in the world in which a more genuine love for flowers is exhibited. But we cannot approve of her statement that no plants do better in a town garden than Michaelmas daisies—if by town she means London. They flower too late to get the benefit of the dry season, for in September the dank days and the rising mists begin. The Michaelmas daisy is only seen at its best in the cleaner country. Bulbs and carnations probably flourish better than most plants in the metropolis. Mrs. Bardswell devotes a chapter to the effects of fog on flowers and foliage. It is rendering the task of town gardeners harder every year as London grows. Pansies and violas are peculiarly sensitive to it, and it is almost impossible to keep pelargoniums through a winter in town. Fog may be said to be driving the Royal Horticultural Society from its gardens at Chiswick into the country. Mrs. Bardswell's book will be found most useful to those who have no option but to live in towns, and yet will have gardens.

M. GEORGES PICOT publishes through MM. Hachette & Cie. his admirable notice on *Gladstone*, delivered before the Academy of Moral and Political Science, of which Gladstone was a member.

LOVERS of Oriental hagiography and literature will welcome the appearance of the four fasciculi of the *Bibliothèque Hagiographique Orientale* (Paris, Picard & Fils) which we have before us, and which we owe to the exertions of M. Léon Clugnet, and to his little band of indefatigable workers. The aim of the editor is to give, in short, handy parts, a series of lives of Oriental Christian saints in Greek, Syriac, Coptic, Ethiopic, Arabic, &c., wherever it is possible to find them in all these versions, and to add translations of the Oriental texts in some modern European language, or in Latin. The first part contains the 'Life of Daniel of Scete,' in Greek, Syriac, and Coptic, edited by M. Léon Clugnet, F. Nau, and Prof. I. Guidi, respectively; following these is a list of the misprints in the Ethiopic version which was published by Goldschmidt and Pereira in 1897. Prof. Guidi renders his Coptic text into Italian, and M. Nau adds a running French translation below the Syriac text. The second part gives the 'Life of Saint Michael Maleinos,' edited in Greek by M. Louis Petit, A.A., and a treatise on the ascetic life by one Basil, a monk in the Laura of Maleinos. The Latin translation is careful and the notes are useful, being short and to the point. The third part is devoted to the Syriac narrative of Mar Cyriacus on the translation of the body of Jacob Baradaeus by the monks of Phesiltha, edited by M. A. Kugener, and to the history of the soldier-monk Nicolas, which is given in Greek by the editor of the series, M. Léon Clugnet. The fourth part supplies the life of John bar-Aphtōnyā, which is edited by M. F. Nau from the Syriac. We cannot commend the Syriac (Jacobite) type used in this part, for it is painfully, and we may add needlessly, small. In all the places in which we have examined them the translations have been found to be correct, but not slavishly literal, as one might expect; the notes are few necessarily, and not too long. We think the introductions might have been somewhat fuller, without altering the plan of the series. On the whole, M. Clugnet's venture deserves support, and if carried through successfully will form a very valuable supplement to the 'Acta Sanctorum.'

MESSRS. DENT are doing a great service in making English translations of Latin classics available in the "Temple Classics," a series which is by this time a household word among lovers of good reading. We have before us Adlington's *Cupid and Psyche*, with the Latin

printed opposite and sensible notes at the end; *The Æneid*, translated by the late E. Fairfax Taylor in the Spenserian stanza; and *The Odes of Horace*, in versions from ancient and modern sources, collected by M. Jourdain, who contributes not the least attractive of them. Those who change best the charm of Virgil or of Horace into another tongue probably feel most surely,

Non illum nostri possunt mutare labores,

but the versions before us are as worthy of regard as any we have seen of late, and some way above the inanities of the ordinary "crib." Mr. Fairfax Taylor shows both taste and scholarship, and though he admits too many inversions and "vivid" present tenses, he can rise to the height of great passages.

In their "Illustrated Pocket Library of Plain and Coloured Books" Messrs. Methuen continue to produce notable books. Mr. *Sponge's Sporting Tour*, with Leech's admirable illustrations, should be welcome in many quarters, if only for its high spirits. The excellent gifts of Henry Alken as an illustrator of sporting scenes are exhibited in the fifty coloured plates of *The National Sports of Great Britain*, which include some cruelties happily unknown to the present day, and *The Analysis of the Hunting Field*, which is a souvenir of the highly successful season of 1845-6, and also of many famous riders.

MESSRS. CASSELL have added to their "National Library" *The Diary of John Evelyn*, for the reign of Charles II., introduced by Mr. Austin Dobson; *The Four Georges*, for which Mr. L. F. Austin writes a spirited memoir; and *Tennyson's Poems: a Selection*, by Mr. Quiller-Couch. The prefatory matter is in each case excellent; in particular "Q" has stated with taste and verve the standpoint of modern criticism concerning Tennyson.—*Alfred Tennyson*, by Arthur C. Benson (Methuen), with eight illustrations, is an admirable short life of the poet, instinct with the sound judgment and real criticism which do not shirk issues by means of wordy paraphrase.

Mitchell's Newspaper Press Directory is welcome. We have just received the volume for the present year, which is the fifty-ninth annual issue. The entire work has undergone thorough revision; not the least interesting portion, that devoted to the colonial and foreign press, occupies 154 pages, and contains a series of articles on the import trade of the various colonies and the principal Customs tariffs, presented in a tabulated form. Dr. Hugh Fraser contributes 'The Legal Year in its Relation to the Press'; Mr. Henry Charles Moore 'The Religious Press,' in which he states that the oldest religious newspaper is the *Record*, to which Newman was an early contributor. Mr. Ernest E. Williams and Sir Horace Tozer have articles on the fiscal question. Messrs. Mitchell advise their customers to "Advertise Imperially."

We have on our table Sir Joshua Reynolds, by J. Sime (Methuen),—*Michelangelo*, by E. C. Strutt (Bell),—*England through Chinese Spectacles*, by Wo Chang (The Cotton Press),—*Burns's Passionate Pilgrimage*, by D. Lowe (Glasgow, Wilson),—*On the Imitation of Christ*, by Thomas à Kempis (Grant Richards),—*Theoretical Geometry for Beginners*, by C. H. Alcock, Part III. (Macmillan),—*Five-Figure Tables of Mathematical Functions*, by J. B. Dale (Arnold),—*Junior Country Reader: I. True Animal Stories*, by H. B. M. Buchanan and R. R. C. Gregory (Macmillan),—*The Naturalist's Directory, 1904-5* (Upcott Gill),—*The Democratic Ideal in Education*, by R. E. Hughes (Charles & Dible),—*The Food of the Gods*, by B. Head (Brimley Johnson),—*Milk, its Production and Uses*, by E. F. Willoughby (Griffin),—*Scottish Text Society: The Original Chronicle of Andrew of Wyntoun*,

edited by F. J. Amours, Vol. II. (Blackwood),—*Slaves of Passion*, by Helen Bayliss (J. Long),—*Over Stony Ways*, by Emily M. Bryant (Jarrold),—*Monsigny*, by J. M. Forman (Ward & Lock),—*Poems of Power*, by E. W. Wilcox (Gay & Bird),—*Thoughts on Judaism*, by L. H. Montagu (Brimley Johnson),—*Sermon and Preacher*, by the Rev. W. J. Foxwell (Murray),—and *Alexander Gill's Logonomia Anglica*, by Otto L. Jiriczek (Strassburg, Trübner). Among New Editions we have *Points of the Horse*, by M. H. Hayes (Hurst & Blackett),—and *Clubs for Working Girls*, by Maude Stanley (Grant Richards).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Burrell (D. J.), *For Christ's Crown*, and other Sermons; *God and the People*, and other Sermons; *The Golden Passion*, and other Sermons; *The Gospel of Gladness*; *The Morning Cometh*; *The Religion of the Future*; *The Spirit of the Age*, and other Sermons; *The Wondrous Cross*, and other Sermons, cr. 8vo, 3/6 net each.
Burrell (D. J. and J. D.), *The Early Church*, cr. 8vo, 3/6 net.
Danziger (A.), *Jewish Forebears of Christianity*, 6/ net.
Great French Preachers: I. *Leant and Holy Week Sermons* by Bourdaloue and others, translated by the Rev. C. H. Brooke, 12mo, 3/6 net.
Hobson (H.), *What hath God Wrought? an Autobiography*, roy. 8vo, 7/6.
Muirhead (L. A.), *The Eschatology of Jesus*, cr. 8vo, 6/.
Pascal (B.), *Thoughts on Religion and Philosophy*, translated by I. Taylor, 4to, 10/ net.
Thompson (J. D.), *God and the Sinner*, cr. 8vo, 2/6 net.

Law.

- Manson (E.), *Builders of the Law during the Reign of Queen Victoria*, 8vo, 10/6.

Fine Art and Archaeology.

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THE LATE MASTER OF THE TEMPLE.

108, Lexham Gardens, W., Feb. 15th, 1904.

ONE sentence in your admirable notice of the late Master of the Temple moves me to ask permission to add a complementary line. You speak with approval of the late Master's article on Tennyson in the 'Dictionary of National Biography,' but neither you nor any other of his biographers spare a word for his article on his friend George Du Maurier in the Supplement to the 'Dictionary.' Dr. Ainger's memoir of Du Maurier is, I think, a notable piece of work. I believe it shows to peculiar advantage his felicity of touch in handling biographic details, and his sure and sympathetic insight into the character and endowments of a close friend.

Dr. Ainger did not write much for the 'Dictionary.' His articles on Du Maurier, on Charles Lamb and his sister, on Alfred Tennyson and his brothers Frederick and Charles, are the sum of his contributions. But his interest in the undertaking was of the liveliest, and he gave many welcome proofs of his regard for those who were responsible for its conduct. Personally I owe much to his cheering and sympathetic conversation and correspondence, and I reckon among the happiest episodes of my editorship the cordial intimacy with him which my association with the 'Dictionary' brought me.

SIDNEY LEE.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

V.

[Autumn, 1813.]

I am utterly inexcusable for having been so long in writing to you though I have had a thousand reasons for it. First and foremost (and in that are involved all the rest) I was resolved not to write till I had read your husband's Book,* of which literally I have not

* Probably the 'Memoirs of William Penn.'

even now read ten pages, from want of time to read anything. My whole summer's reading has been part of two volumes [of] Mrs. Grant's 'American Lady' which Southey lent to be speedily returned and a dip or two in Southey's 'Nelson,' with snatches at the newspapers and Sunday readings with the bairns. I look forward to long evenings and winter's quiet, and I hope they will not be succeeded by such a bustling summer as the last, though of that we have had no reason to complain, for it has not been of a very fatiguing nature, nor such as to exclude the intervention of serious thought and hardly banish those reflections which will have their course at one time or another, and which must be indulged or tranquillity can never come; and it has been much better for all of us, especially Mary, than perfect stillness would have been. Yet in looking back upon it I feel that much of the knowledge which I had formerly gained from books has slipped from me, and it is grievous to think that hardly one new idea has come in by that means. This in itself would be no great evil, but the sorrows of this life weaken the memory so much that I find reading of far less use than it used to be to me, and if it were not that my feelings were as much alive as ever, there would be a growing tendency in the mind to barrenness.

28th June [1815] Wednesday.

But indeed my dearest Friend I have had an anxious time of which they know nothing. It has been the sickliest season in the North that was ever known, and none of my flock were spared; but as there was no danger—at least if there was any it was over in one day) I thought it much the wisest way to spare my brother and sister all anxiety. This in any case; but in theirs particularly; for if I had told what was to my mind the truth it would not have been the truth to theirs. They would have magnified the evil a hundred fold, and would have either come home immediately or have spent an anxious and miserable time of absence. I will not enter into particulars. They had violent coughs, fever, hoarseness, &c., &c.—Mr. Scambler ordered a blister immediately for Willy; which removed all alarming symptoms. D. had the same applied twice: thank God Willy is now quite well, and D. except the cough in the mornings, but they both look very ill; yet Willy's looks mend daily; D. is very thin. The weather kept me fluctuating between hope and fear: a damp day always came to throw us back again, and though I was not very fearful for the present evil, because I had the power of watching them continually and guarding against every attack yet all tranquillity of mind and power of free enjoyment was destroyed. In short I had a most anxious time, yet I had far less of unhappiness than if William and Mary had been at home. In the first place I was glad that they were spared the anxiety and in the second I always suffer a thousand times more from my brother's unconquerable agitation and fears when Willy ails anything than from any other cause.*

Sunday, 26th May [1816].

Poor Sara [Hutchinson] had the melancholy lot of being at Keswick during the whole of

* Wordsworth possessed a strength of personal, passionate affection which is often overlooked. Dorothy says to Miss Pollard in 1793 (Knight's 'Life', i. 80), "William has.....a sort of violence of affection, if I may so term it, which demonstrates itself every moment of the day, when the objects of his affection are present with him, in a thousand almost imperceptible attentions to their wishes, in a sort of restless watchfulness which I know not how to describe, a tenderness that never sleeps."

Miss Fenwick writes to Sir Henry Taylor in 1839 ('Correspondence of H.T.', p. 109): "How fearfully strong are all his feelings and affections! If his intellect had been less powerful they must have destroyed him long ago."

Sara Coleridge records how "dreadfully he was affected" when Henry died. He caused the grave to be dug as near as possible to the spot where he and Mrs. Wordsworth were to lie ('Memoir of S.C.', ii. 152-3).

Herbert's [Southey's] sickness: she could not bear to leave them till all was over. Dorothy was with her, and on the day of the child's death she came home with Edith and Sara Coleridge, who stayed a week. Sara H. brought with her a cough, the remains of her illness, and for some time she looked very ill; but she is now much better, and she has got her pony from Wales, which will I hope set her completely strong again. Sara Coleridge is much improved in health and strength, and is much grown. She is a delightful scholar, having so much pleasure in learning. I know no greater pleasure than to instruct a girl who is so eager in the pursuit of knowledge as she is. Often do we wish that Dorothy was like her in this respect—half like her would do very well—for with all Dorothy's idleness there are many parts of her character which are much more interesting than corresponding ones in Sara; therefore, as good and evil are always mixed up together we should be very contented with a moderate share of industry, her talents being quite enough. But I am perhaps misleading you. I have no fault to find with Sara in anything, but yet there is a something, which made me make the observation, a want of power to interest you, not from any thing positively amiss, but she wants the wild graces of nature. Edith is a delightful girl scholar—good enough, and to me very engaging.

Sunday, April 13th [1817].

Our Friend Mrs. Cookson bought some Suffolk hemp many years ago which she liked better than any cloth she ever had in her life, and she thinks that as all other linen cloths are cheap that Suffolk hemp will be cheap also; therefore she desired me when I was at Kendal to ask you if you could purchase some for her. I said I would, and forgot it; and to-day she has reminded me of my promise. She wishes to have two pieces proper for shifts for herself and two of a finer quality for shirts. She would have it unbleached. If you can do this for her I should be glad, and will inform you how it is to be sent; but do not disturb yourself if it be a very troublesome commission, and probably, I think, Suffolk Hems have not fallen in proportion to other cloths of which there is a more extensive manufacture, but if they should be cheap enough to tempt you to buy for Mrs. C. you may add two pieces for us of the shifting kind.*

EDWARD FITZGERALD.

Trinity College, Cambridge, Feb. 14th, 1904.

IN support of my conjecture as to the true nature of the 'Word Portraits' attributed to Edward Fitzgerald by his biographer, I will refer to a letter written to the late Sir Frederick Pollock on May 1st, 1842, and printed at p. 14 of 'More Letters of Edward Fitzgerald':—

"As to Miss Clough, you or I are in a muddle: I never said, or never meant to say, that I chose writings least like the writer in their character, but in their meaning; as, for instance, A. Tennyson's: that was like all his hand-writing; but a little unlike his way of going on. Perhaps the best way would be to make every one write out a scrap of quotation: and the same scrap. I have not at all lost faith in Miss Clough: on the contrary, I am going to send her some more writings: I say that it is perhaps impossible for her to judge of the writings without her mind being a little coloured by the contents."

My belief is that these 'Word Portraits' are Miss Clough's interpretations of the characters of several of Fitzgerald's friends from their hand-writing; that they were copied out by Fitzgerald and sent to his friend Browne, whose own character is one of those given. I cannot imagine how any one could have supposed that Fitzgerald himself could write of Tennyson that he was "Very well informed," or of

* Hempen shirting was much used in Suffolk in Dorothy's time. It has now been almost entirely superseded by flax and cotton.

Thackeray that he had "A great deal of talent, but no perseverance or steadiness of purpose," or of Bernard Barton that he was "A very strange character.....with a pretence at humility." And as little can I understand how the flimsy verse in the *Keepsake* could be attributed to E. F. G.

WILLIAM ALDIS WRIGHT.

*** We mentioned last week that we had not received Mr. Thomas Wright's 'Life' of Fitzgerald for review. It is only fair to add what we have since learnt, that it was sent on its way hither by Mr. Grant Richards, and by accident failed to reach us.

'BOLD HANG'EM,' AN ESSEX VERSION OF THE BALLAD 'LAMKIN.'

47, Great Russell Street, W.C.

In my 'Popular Ballads of the Olden Time' (A. H. Bullen), First Series, p. 196, I refer to a copy of 'Lamkin' obtained from Mr. Andrew McDowall, who now permits me to record it. 'Lamkin' is treated by Prof. Child in his 'English and Scottish Popular Ballads' at great length (No. 93, vol. ii. pp. 320-42, twenty-two versions, texts A-V, and p. 513, text W; vol. iv. p. 480, text X; vol. v. p. 230, text Y, and p. 295, an American text, which I refer to as [Z]). The present version, however, appears to be further removed from the original than any of Child's versions; and perhaps the mere fact that no similar text is included in that exhaustive work is sufficient justification for recording the fragment here.

Mr. McDowall writes:—

"About 1849, I think, a servant from Essex used to sing to me a song about a robber called 'Bold hang'em,'* a dramatic story of how he and a wicked nurse compassed the death of a lady and her baby, and were executed for it. It began thus:—

Who cares for Bold hang'em or any of his men,
When my doors are all fastened, and my windows pinned in?

The next scene is night, the lady in her bed upstairs and the nurse with the baby downstairs. The nurse admits Bold hang'em, with a dagger, and, I think, a bowl. Then she makes the baby cry, sticking a pin into it, I think. Thereupon she calls out—

O lady, O lady! why don't you come down?
saying that the baby is restless and she cannot quiet it. The lady says from above stairs:—

How can I come down in the dead of the night?
No fire a-burning, no candle alight.

She is at last persuaded to come down, and finds Bold hang'em there. A dialogue ensues. Bold hang'em tells her he has come to kill her baby and 'take her heart's blood,' apparently enraged by her boast. She pleads, but in vain—

And the baby and the lady lay dead on the ground.

Then follows:—

Bold hang'em shall be hung on a gallows so high,
And the nurse shall be burnt in a fire close by,
While the lady and the baby lay (sic) dead on the ground.

I remember the whole story vividly, but the lines given are the only actual words of the ballad I have been able to recall.

A. MCD.

Bold hang'em is doubtless a corruption of *Bold (Bould) Rankin* (Child D, H) or some unknown *Bold Lamkin*. The lady's boast ("Who cares for Bold hang'em" &c.) occurs in Child's texts, C 3, D 2, F 3, G 3, K 3, U 2, [Z] 5. The bowl, of which Mr. McDowall is uncertain, is a well-established point in the ballad:—A 21, C 21, D 18, F 10, 20, G 14, 15, I 10, 11, N 7, O 8, R 11, T 11, 12, V, X 17. The lady's objection to coming downstairs at night is found in B 15, C 16, D 9, E 15, F 15, H 11, T 8, W 6. The penalties allotted to Lamkin and the nurse vary, but the one is "hung" and the other burned in A 27, B 27, F 23, I 12-14.

I hope this may elicit a more complete form of the Essex variant. I shall always be glad to hear of this or any other ballad.

F. SIDGWICK.

* Our maid called it 'Bold hang'em.' I concluded she merely dropped the aspirate."

ST. PAUL'S OR ST. PETER'S?

King's College, W.C.

On Pope's lines

Thus when we view some well-proportion'd dome
(The world's just wonder, and ev'n thine, O Rome!)

Warburton remarks "The Pantheon, I suppose: or perhaps St. Peter's," and this explanation has not, I believe, been questioned. But Pope says that even Rome wonders at this dome, as though it equalled or surpassed her own. The 'Essay on Criticism,' though written in 1709, was not advertised for publication till 1711, and in 1710 the dome of St. Paul's had been completed. Between 1709 and 1711 Pope may have retouched his poem, and it seems possible that he refers to the English dome, which is not unworthy of the rest of his description.

A. NAIRNE.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 2nd and 3rd inst. the following valuable books and MSS.: Audubon's Birds of America, 7 vols., imp. 8vo, 1856, 22l. 15s. Entomological Society's Transactions, 1836-64, 12l. 5s. Gray's Genera of Birds, 1849, 14l. 5s. Blume, Flora Javae and Rumphia, 8 vols., 1828-58, 16l. 10s. Wilson and Bonaparte's American Ornithology, 1808-33, 14l. 15s. Creighton's Queen Elizabeth, 1896, 25l. 10s. Blake's Illustrations of the Book of Job, proofs, 1826, 12l. 17s. 6d. Memoirs and Drawings relative to Napoleon in St. Helena, by Frederick Allison, his Orderly from 1815 to 1821, 15l. 10s. Claude's Liber Veritatis, 3 vols., proofs, with some etchings, 1777-1819, 20l. Turner's Harbours, by Ruskin, and the Rivers of England, large-paper proofs, &c., 1823, 39l. 10s. Fénelon, Télémaque, plates, bound by Bradel, 1734, 38l. Beaumont and Fletcher's Plays, 1647, 23l. Dante, with woodcuts, 1497, 14l. 15s. Goldsmith's Retaliation, the first edition, 1774, &c., 26l. 10s. Horæ ad Usum Sarum, Paris, 1536, 60l. Missale Romanum, illuminated MS. on vellum, Sæc. XV., 75l. Primer in English (1537), imperfect, 25l. Primer in English, 1545, 38l. Holbein's Dance of Death, first impressions of the woodcuts, Lyon, 1538, 19l. Vegetius, Res Militaris, illuminated MS., XV. cent., 37l. Don Quixote, by Shelton, two parts, Second Part first edition, 1620, 26l. Surtees's Jorrocks's Jaunts and Jollities, first edition, with Leech's plates, 1813, 23l.; Handley Cross, 1854, 13l. 5s. Turner's Liber Studiorum, fifty-one plates only, 14l. 15s.

The same auctioneers sold on the 10th inst. the scientific library of the late Mr. William Spottiswoode, P.R.S., amongst which were the following: Calendar of State Papers, 96 vols., 26l. 10s. Hakluyt Society's Publications, 35 vols., 1863-82, 20l. 10s. London, Edinburgh and Dublin Philosophical Magazine, 1865-82, 21l. 10s. Mathematische Annalen, 1869-82, 31l. Chronicles and Memorials, 163 vols., 30l. Astronomical Society's Memoirs, 1822-79, 17l. Astronomische Nachrichten, 1823-82, 26l. Journal für die reine und angewandte Mathematik, 1826-82, 34l. Journal de Mathématiques, 1836-82, 18l. Philosophical Transactions, 1809-82, 26l. Gould's Birds of Great Britain, 1873, 51l. Lepsius, Denkmäler aus Egypten, 1849-59, 23l.

Literary Gossip.

To the *Cornhill Magazine* for March Mr. Andrew Lang contributes the third of his "Historical Mysteries," on the character of Alan Breck. In "Colonial Memories, III," Lady Broome writes of 'A Modern New Zealand.' Verse is represented by 'Debita Flacco,' an Horatian satire on the Bore, by Mr. E. H. Pember, and a 'Ballade of St. Martin's Clock,' by L. H. Mr. Hector Macpherson contributes an appreciation of Herbert Spencer. Judge Parry describes 'A Day of my Life in the County Court,' and Miss Betham Edwards 'French House-keeping.' Prof. T. G. Bonney writes on 'The Structure of a Coral Reef,' and Mr. Hugh Clifford on the life and wanderings of Ibn Batuta, the Mohammedan rival of Marco Polo. 'The Wreck of the Wager,' by Mr. W. J. Fletcher, is a romance of Anson's famous expedition; and 'The Powder Blue Baron,' by Mrs. Alfred Sidg-

wick, is a short story of a rebuff to German Anti-Semitism.

THE letters written by Mrs. George Bancroft, the wife of the well-known historian, from 1846 to 1850, when her husband was accredited to the English Court, a selection from which is appearing in *Scribner's Magazine*, will shortly be published in this country by Messrs. Smith, Elder & Co. Mrs. Bancroft had the advantage of seeing London under a variety of interesting aspects, and the letters will be illustrated by portraits, collected from private galleries, of many celebrities.

MR. FISHER UNWIN will publish this spring in his 'Red Cloth Library' a new novel by Mr. L. Parry Truscott, author of 'The Poet and Penelope' and 'As a Tree Falls.' The title is 'Motherhood,' and the book is principally the tale of two temperaments, their action and reaction on each other, with the development and strengthening of a woman's character as the outcome of a great moral upheaval.

THE new venture in publishing, Messrs. Methuen's "Library of Universal Literature," will contain, we hear, some excellent features. It will be particularly rich in the classics of English. There will be complete editions of Ben Jonson, Sir Thomas Browne, and of the English works of Bacon and Milton. The text of Shelley is being prepared by Mr. C. D. Locock, and that of Keats by Mr. E. de Selincourt. All the books will be collated afresh. The first book published will be the first volume of the works of Shakespeare—an appropriate choice, since Mr. Sidney Lee is the general editor of the library.

WE have frequently called attention to the exceptional qualities of Mr. Grant Richards's well-known series, "The World's Classics." Influenced, apparently, by Madame Galinberti's essay upon 'Aylwin' in the *Rivista d'Italia*, in which the book is discussed as a European classic, Mr. Richards has decided to include it in the series. The issue will be preceded by a new introductory essay.

PROF. KNIGHT has been engaged for many years in making as complete a collection of the letters of the Wordsworth family as can be procured. They are in the press, and will shortly be issued by Messrs. Ginn & Co. There are nearly 800 of them, including all the accessible letters of the poet, his sister, his brother John, his wife, his daughter, and others of the family. They cast much new light on the early manhood of Wordsworth.

A TRANSLATION of 'Life in a Garrison Town,' the novel suppressed by the German Government, is to be published by Mr. Lane. It has had an immense sale in France. The volume will contain a portrait of the author, together with a biographical note, an introduction by Mr. Arnold White, and an appendix giving a summary of the court-martial.

THE friends of the oldest of the publishers, Mr. Edward Marston, will join with us in hearty congratulations to him on having entered his eightieth year on Sunday last. We hope that the "Amateur Angler" will be spared for many a year yet, to afford us

pleasure by his intimate records of quiet, old country life.

MR. HEINEMANN will publish next Wednesday 'The Interloper,' by Violet Jacob. Mrs. Jacob is the wife of Major Jacob, who is, we believe, at the present moment commanding the 20th Hussars in Egypt, and much is expected of her since the publication of her notable book of two years ago, 'The Sheepstealers.'

AMONG the contributions to the March number of the *Independent Review* will be the following articles: 'Georg Brandes,' by Mr. John G. Robertson; 'French Socialists and the Church,' by M. Jean Jaurès; 'The Italian Peasant,' by Mr. Bolton King; 'Cnidus,' by Mr. E. M. Forster; and 'The Educational Crisis in Wales,' by Prof. Lefis Jones.

MR. EVELEIGH NASH will publish during the early spring a new novel by Mr. H. A. Hinkson, entitled 'Heart's Desire.' Though mainly a love story, it has a serious background.

THE syllabus of the National Literary Society of Ireland from February to May reports the following lectures: 'Materials for Early Irish History,' by Miss Eleanor Hull; 'The Popular and Anonymous Songs of the Scottish Gael,' by Prof. Magnus Maclean; 'Thomas Moore,' by Mr. Stephen Gwynn; 'The Evolution and Symbolism of the Irish Wheel Cross,' by Mr. P. J. O'Reilly; 'The Continuity of Social Conditions in Ireland,' by Prof. Edward Gwynn; 'The Past and Present of Peasant Lore,' by Mr. Daniel Deeny; 'The Revival of Irish Design,' by Mr. G. Coffey; and 'The Irish Genius in Art,' by Sir Walter Armstrong.

Temple Bar for March will contain three complete stories—'Adam's Aunt,' by Miss M. L. Pendered; 'The Reformation of Private O'Grady,' by Mr. Nigel Stephenson; and 'The Southern Cross; or, the Quest of Sun Yen Joy,' by Miss Ethel Nall. It also includes papers on 'Heine and Sir Walter Scott,' by Mr. J. S. Henderson; 'How to Listen to an Orchestral Concert,' by Miss F. G. Fidler; and 'A Herefordshire Lane in Winter,' by the Rev. S. C. Watkins.

ON Monday, March 7th, Messrs. Lawrence & Bullen will publish 'The Penetration of Arabia,' by Mr. D. G. Hogarth, author of 'A Wandering Scholar in the Levant.' This book is the second volume of "The Story of Exploration" series, and describes the gradual letting-in of light on one of the darkest regions of the globe. It will contain two large maps in colour, besides over fifty maps, charts, and photographs.

THE portion of the library of the Rev. J. F. W. Bullock, of Radwinter, Saffron Walden, which Messrs. Sotheby, Wilkinson & Hodge will sell on next Monday week and following day, consists largely of liturgical works, Horæ, Psalters, Offices, and so forth, and various editions of the Bible and Book of Common Prayer from Edward VI. to Victoria. One of the rarest is the copy of King Edward VI.'s Prayer-Book, printed by R. Grafton in 1549, referred to by Lowndes, who could only quote the British Museum copy. There is also a copy, unfortunately defective, of the second edition

of Queen Elizabeth's Prayer-Book, printed by John Day, 1578, the earliest edition with the date 1569 being apparently represented by the unique copy at Lambeth Palace. Several of the MS. Books of Hours are beautifully illuminated.

A VOLUME of Scottish reminiscences has been produced by Sir Archibald Geikie, whose lifelong acquaintance with almost every part of Scotland has enabled him to prepare a series of sketches of the social changes which have taken place in the country during the last sixty years, and to gather many anecdotes illustrating the humour, manners, and customs of different classes. The book will be published immediately by Messrs. MacLehose & Sons, of Glasgow.

M. SANTOS DUMONT has written an account of his own life and attempts to solve the problem of human flight. The book, which will be entitled 'My Airships,' will be published towards the end of March by Mr. Grant Richards. M. Dumont tells the story of his early life in Brazil and of his repeated attempts to make an airship. The volume will include many illustrations.

THE March number of *Macmillan's Magazine* contains some reflections on 'Education and its Machinery,' by Mr. P. S. Burrell; an article by Mr. H. C. Macdowall on 'The German Army in German Fiction'; a sketch of Irish life and character in the wild districts of the west, by Mr. J. Scouler Thomson; and an historical description of 'Limmer's Restaurant,' by Mr. Gerald Brenan. Mr. Reginald Farrer writes on 'The Gardens of Tokio,' and Mr. William A. Sibbald on 'Matthew Arnold as a Popular Poet.'

LUCIAN, whom we once saw figuring in the daily press as Lucia of Samosaka, a Japanese lady, ought to be alive to comment on the fact that two "Histories" of the Russo-Japanese War are already announced. We note another instance of the up-to-date. Mr. Begbie's new paper *V.C.*, as a record of valour and patriotism, was generally supposed to refer to the coveted decoration, but now we see that it is the *Voice of the Century*.

IN *Chambers's Journal* for March there will be several semi-scientific articles, including papers on 'Radium' and 'Match Making,' the latter an account of a visit to Messrs. Bryant & May's establishment; 'How Electric Trams Work'; and 'Foods and Feeding,' by Dr. J. Cater. 'The French Officer' is one of several papers by Miss Betham Edwards, who is, we understand, to publish a volume of such sketches in the autumn.

MR. CHARLES AWDREY presided last Wednesday at the annual meeting of the News-vendors' Institution. The report for the year is highly satisfactory: for the first time in its history the annual subscriptions exceed 400l.; the festival brought a net 800l., and the winner of a competition started by the *Lady's Gazette* generously presented her prize of 100l. to the Institution. The amount of funds for the several purposes of the Institution now exceeds 24,000l. The Report shows the large benefits derived by needy members. A subscriber of 3l.

received 305l., and another of three guineas 416l. 5s.

LAST year saw the publication of a scholarly translation into English verse, by the Rev. A. Gordon Mitchell, of George Buchanan's 'Jephthes.' Mr. Gardner, of Paisley, now announces the early issue of a translation, from the same pen, of Buchanan's 'Baptistes.' Mr. Mitchell is the minister of Killearn, Buchanan's native parish.

M. MICHEL ÉLIE RECLUS, who died on Thursday week at Brussels, was a member of an ancient French family which included many distinguished men. The deceased *savant* was born on June 16th, 1827, at Sainte-Foy-la-Grande (Gironde), and was educated at the Moravian School at Neuwied-sur-le-Rhin, afterwards studying theology at Geneva, Strasbourg, and elsewhere. After the Coup d'État of 1851 he was exiled, but returned to Paris in 1855, when he actively interested himself in the working of co-operative societies. During the Commune he was, by a decree of April 30th, nominated Director of the Bibliothèque Nationale, for the "usurpation" of which function he was afterwards condemned to transportation, but escaped to Zurich, and for some time lived in London. Some years ago he was appointed to the ethnological chair at the Brussels University. M. Reclus cared little for literary fame, and his chief book is 'Le Primitif d'Australie; ou, les Non-non et les Oui-oui,' which has been translated into English. He collaborated with his younger brother, Jean Jacques Elisée Reclus (a voluminous author), in a 'Dictionnaire des Communes de France,' and has contributed under a variety of pseudonyms to a large number of French and foreign journals and reviews. He has left the manuscript of a work in which he was intensely interested—a history of bread from the earliest times.

WE note the publication as a Parliamentary Paper of an Appendix to the Report of the Commissioners of National Education in Ireland, comprising general reports by Inspectors and others (11d.).

SCIENCE

MEDICAL LITERATURE.

A *Manual of Medicine*. Edited by W. H. Allchin. Vol. V. (Macmillan & Co.)—This volume completes the series of Dr. Allchin's already well-known 'Manual of Medicine.' In all respects the various articles maintain the same high standard which characterized the earlier volumes, and the editor must again be congratulated on his wise selection of authors. Notwithstanding its handy size the volume covers a wide range of subjects, as it includes not only the diseases of the alimentary system, but also those of the peritoneum, the kidneys, and the ductless glands. We think, however, that some much-needed space might have been saved by the omission of sections on the general anatomy and physiology of these organs, as these points can readily be referred to in special works where they are dealt with more adequately. The arrangement of the sections on pathology and general symptomatology is also open to criticism. As in the earlier volumes, a departure is made, without obvious advantage, from the usual custom of including the pathology and symptoms of each disease in its particular section, and they are here col-

lected in special chapters. As the result, reference is rendered considerably more difficult. To give two examples, the pathology of gastric ulcer and of cirrhosis of the liver is not included in the sections on these diseases, but must be looked for elsewhere.

Generally we find the articles both excellent and comprehensive. Two are especially deserving of attention, the one by Dr. Hutchison on 'Food and Diet,' and the other by Dr. Rose Bradford on 'Diseases of the Kidneys.' Dr. Hutchison's article contains in very short space an admirable account of the relative values and digestibility of foods, the effects of beverages on digestion, and a brief section on the artificial and proprietary foods. The facts he gives are of the utmost importance to the practitioner, and are, unfortunately, very inadequately treated in most general text-books of medicine. Dr. Bradford includes in his article the results of the most recent experimental researches on the pathology of renal disease, and his conclusions as to the toxic origin of certain forms are well worthy of close attention.

The promise held out by the first volume has been amply fulfilled by the complete series, and, in conclusion, we can confidently state that this manual deservedly occupies a very high place amongst works on general medicine.

The Lymphatics. — General Anatomy of the Lymphatics. By G. Delamare. — *Special Study of the Lymphatics in Different Parts of the Body.* By Prof. Poirier and Prof. Cunéo. Edited and translated by Cecil H. Leaf. (Constable & Co.)—This book forms a section of the large, well-known French work on human anatomy edited by Profs. Poirier and Charpy. Although the English text-books on anatomy are both numerous and excellent, and deal with the lymphatic system at fair length, there can be little doubt that this book will prove a valuable addition to our medical and anatomical libraries. It has been accurately translated by Mr. C. H. Leaf into good readable English. The illustrations are numerous and unusually good; many of the woodcuts are taken from original drawings or preparations by the joint authors.

The first part deals with the general anatomy and histology of the lymphatic system. This portion is written by G. Delamare; it contains a fairly complete account of the leucocytes, the lymph, and the microscopical structure of the lymphatic glands. The section on the leucocytes is of considerable length. An enormous amount of work has been done during recent years in the investigation of the structure and functions of these cells, and one of the difficulties met with by the student is the varying nomenclature applied to their different varieties. The author gives a clear account of their morphology, and the section devoted to each variety of cell is headed with a list of its synonyms. Some idea of the amount which has been written on the leucocytes can be gathered from the bibliography, seven pages in length, which concludes this subject.

The lymphatic glands are considered in a separate section, which, in addition to a short account of their comparative anatomy and development, deals fully with their histology and functions. More might have been said with regard to the varying structure of glands occurring in different situations in the body.

The second half of the book, on the special anatomy of the lymphatics of the body, is by Profs. Poirier and Cunéo. In the study of the lymphatic vessels a new method introduced by Gerota has been employed by the authors. This consists in the injection of special colouring fluids, preferably containing Prussian blue. They claim that this method possesses advantages over the older one of mercurial injection employed by Sappey. The beautiful woodcuts illustrating the different areas of lymphatic dis-

tribution include some of the best we have seen.

To each section is appended a bibliography which must largely enhance the value of the book. This would have been more convenient for use had the references been arranged alphabetically according to authors instead of chronologically.

SYMBOLIC LOGIC.*

23. THE relation which symbolic logic bears to ordinary reasoning is closely analogous to that which machine labour bears to manual labour. Machine labour can never supersede manual labour in anything that requires delicacy of touch and artistic workmanship; neither can symbolic logic ever supersede ordinary mother wit in any kind of mental work that requires originality of conception or initiative of application. In both cases the intelligent brain must first conceive and afterwards direct the symbolic or mechanical operation. This is a resemblance between machinery and symbolic logic on their negative side. The resemblance on their positive side is more striking. For what kind of work do we invent machines? A moment's consideration will show that, whatever machine we take as an example, it is always a machine which repeats the same operation, or the same limited number of operations, in the same unvarying manner. Widely as machines differ in other respects—reaping machines, sewing machines, knitting machines, &c.—they all resemble each other in that. For what kind of expressions and operations do we invent symbols? A moment's consideration will again show that whatever be the symbolic system—be it mathematical, logical, or chemical—the expressions which we replace by brief, convenient symbols, and the operations which we perform thereby, are expressions and operations which have to be frequently repeated, and with little or no variation of manner. And, as a rule, the simpler the machine or symbolic system in its construction, the more effective and expeditious will be its operations.

24. From an educational point of view, the study of symbolic logic, on the basis I have laid down, offers all the advantages of the study of ordinary mathematics without its accompanying drawbacks. The study of mathematics, as the term is commonly understood, no doubt cultivates accuracy of thinking; but it is thinking of a comparatively narrow range, as its rules and formulæ are all restricted to questions of position, magnitude, or ratio. Mathematical symbolism, moreover, is extremely rigid, and not easily adaptable to new conditions. On the other hand, symbolic logic, as I understand it—symbolic logic built on the principle of variability of meaning as regards its symbols and their arrangements—while it cultivates accuracy of thought at least as much as does the narrower science, has this immense further advantage, that its range of application is almost unlimited. Its rules and formulæ are the rules and formulæ of general reasoning, whatever be the subject of investigation.

25. Symbolic logic renders to the reasoning mind a service analogous to that which optical instruments, such as the microscope or the telescope, render to the seeing eye. Just as an optical instrument makes visible many things which the unaided eye could never see, so logical symbolism makes perceptible to the understanding distinctions and differences of meaning between expressions which through the medium of ordinary language appear synonymous. In § 13 I said that A^B , the simple denial of the proposition A , is in general equivalent to $(A^B)^r$, which asserts that A is false. The statement "*Alfred is not bathing*," for example,

seems to be the exact synonym of "*It is false that Alfred is bathing*." Similarly, A^B ("*Alfred is bathing*") appears synonymous with $(A^B)^r$ ("*It is true that Alfred is bathing*"). Now it undoubtedly follows from our symbolic conventions that A^B is equivalent to $(A^B)^r$. In the sense that each statement always implies the other, that neither of them can be true while the other is false; but they are not synonymous in the sense that each can always be substituted for the other without changing the sense of the expression in which either of them occurs. For example, let A^B denote θ_r ; that is to say, let A^B be a true variable, a variable which happens to be true in the case considered, but is not true always (see §§ 12, 13). We get

$$ABe = (AB)^e = (\theta_r)^e = \eta,$$

$$AB^re = (AB)^re = \theta_r^r = (\theta_r^r)^e = e^e = e.$$

The statement $(\theta_r)^e = \eta$ asserts that no variable θ (though it may happen to be true in the case considered) can ever be a certainty. The statement θ_r^r means $(\theta_r)^r$, which is evidently a certainty, so that $(\theta_r^r)^e = e^e = e$. Thus A^B is not always synonymous with A^B .

26. Similarly it may be shown that A^B is not always synonymous with AB^r . For let A^B denote θ , a false variable—that is, a variable that happens to be false in the case considered, though not always. Then A^B denotes θ_r (the denial of θ), so that $A^B = \theta_r$, a true variable, a variable which happens to be true in the case considered, though not always. Hence we get

$$(A^B)^e = (\theta_r)^e = \eta,$$

$$(A^B)^re = \theta_r^r = (\theta_r^r)^e = e^e = e.$$

Thus A^B is not always synonymous with AB^r . In other words, the denial of the proposition A^B is not always synonymous with the proposition that A^B is false (see § 25).

27. Let us submit this symbolic reasoning to a closer analysis. When in § 26 we say, "Let $A^B = \theta$," we assume $(A^B)^e (A^B)^r$ to be factors of our data. That is, we assume (1) that Alfred bathes sometimes, and (2) that he is not bathing now. Now the statement $(A^B)^e$ is equivalent to $(A^B)^r$, and asserts that Alfred never bathes, which contradicts our data, and is therefore an impossibility. Again, $(A^B)^r$ is equivalent to $(A^B)^e$, and asserts that it is false that Alfred is bathing now, an assertion which is a certainty, since it follows necessarily from our data. Hence, when we have $(A^B = \theta)$ as our data, $(A^B)^re$ simply asserts that a certainty is a certainty, which is self-evident, whereas $(A^B)^e$ contradicts our data, and is therefore (by definition) an impossibility.

28. In the preceding reasoning the symbol $(=)$ is not used in the same sense as in mathematics. In symbolic logic the symbol $(x=y)$ is an abbreviation for $(x:y)(y:x)$. It asserts that x implies y , and that y implies x ; neither more nor less (see § 15). It does not assert that x and y are synonymous: this is asserted by the symbol $(x \equiv y)$. But the symbol $(x=y)$ is generally used when we might assert the stronger statement $x \equiv y$. This is always the case when we say, "Let $x=y$." The statement of synonymy $(x \equiv y)$ always implies $(x=y)$ the statement of equivalence; and this second and simpler statement being usually sufficient for our reasoning, we generally employ it instead of the former. Similarly, we use $x:y$ instead of $(x=y)$ when in our reasoning we do not require the other factor of $(x=y)$, namely, $y:x$.

29. We will now discuss the *Logic of Functions*. Symbols of the forms $F(x)$, $f(x)$, $\phi(x)$, &c., are called *Functions of x*. A function of x means any expression whatever containing the symbol x . This expression may denote a complex number or ratio, as generally in mathematics; or it may, as often in my symbolic system, denote a complex statement or proposition. When a symbol $F(x)$ denotes a function of x , the symbols $F(\alpha)$, $F(\beta)$, &c., denote what $F(x)$ becomes when α , β , &c., are substituted for x , the rest

* See *Athenæum*, Nos. 3952, 3958, 3959.

of the expression remaining unchanged. Take a simple mathematical example. Suppose $F(x)$ denotes $5x^2 - 3x + 1$. Then $F(a)$ denotes $5a^2 - 3a + 1$. Any tyro in mathematics can see that $F(4) = 69$, that $F(1) = 3$, that $F(0) = 1$, that $F(-1) = 9$, and so on. In symbolic logic let $\phi(x)$ denote the complex implication $(a:\beta):(\alpha:\beta)$. Then $\phi(e)$ will denote $(a:\beta):(\alpha:\beta)$, which is a valid formula, and $\phi(\theta)$ will denote $(a:\beta):(\alpha:\beta)$, which is not valid.

30. The symbol $\phi^*(x)$ means $\{\phi(x)\}^*$, and asserts that the statement $\phi(x)$ belongs to the class α . Thus $\phi^*(x)$ means $\{\phi(x)\}^*$, and asserts that $\phi(x)$ is a certainty. Symbols of the form $F(x, y)$, $f(x, y)$, $\phi(x, y)$, &c., are called *functions* of x and y . Any of the forms may be employed to represent any expression that contains both the symbols x and y . Let $F(x, y)$ denote any function of x and y ; then the symbol $F(a, \beta)$ denotes what $F(x, y)$ becomes when a is put for x and β for y . Hence $F(\beta, \alpha)$ denotes what $F(a, \beta)$ becomes when α and β are interchanged. For example, let $B = \text{boa-constrictor}$, let $R = \text{rabbit}$, and let $F(B, R)$ denote the statement that "The *boa-constrictor* swallowed the *rabbit*"; then $F(R, B)$ will denote the statement that "The *rabbit* swallowed the *boa-constrictor*."

31. Let τ (as usual) denote *true*, and let p denote *probable*. Also let $\phi(\tau, p)$ denote the implication $(A \wedge B) : (A \wedge B)^*$, which asserts, "If it is *probable* that A and B are both *true*, it is *true* that A and B are both *probable*." Then $\phi(p, \tau)$ will denote the converse (or inverse) implication, in which the words *true* and *probable* interchange places, namely, "If it is *true* that A and B are both *probable*, it is *probable* that A and B are both *true*." A little consideration will show that $\phi(\tau, p)$ is a formal certainty, but that $\phi(p, \tau)$ is not.

32. Let $w = \text{whale}$, $h = \text{herring}$, $c = \text{conclusion}$. Also let $\phi(w, h)$ denote the proposition "A small *whale* can swallow a large *herring*." We get

$$\phi^*(w, h), \phi^*(h, w), \phi^*(w, c).$$

That is to say, "That a small *whale* can swallow a large *herring* is *certain*; that a small *herring* can swallow a large *whale* is *impossible*; and that a small *whale* can swallow a large *conclusion* is *meaningless*." Thus we see that $F(x, y)$, $f(x, y)$, $\phi(x, y)$, &c., are really *blank forms* of more or less complicated expressions or statements, the blanks being represented by the symbols x , y , &c., and the symbols or words to be substituted for or in the blanks being α , β , &c., as the case may be.

33. This *Logic of Functions* is closely connected with—and, indeed, includes—the modern so-called *Logic of Relations*. The statement $y = \phi(x)$ may be read either as "y has the relation ϕ to x" or as "y is the function ϕ of x." The definition of the word *function* in § 29 is clear and precise; it also includes (though it is more general than) the mathematical definition of the same word. On the other hand, it is very difficult to give a perfectly satisfactory definition of the vague word *relation*. In some sense or other everything has some relation to everything else, though the relations which have special names given to them in any language are comparatively few. From the statement that "Alfred has married Betsy" we infer that Alfred is Betsy's husband and that Betsy is Alfred's wife; but what relations connecting Alfred and Betsy can we infer from the statement that "Alfred has kissed Betsy"? Upon this important point the English language is silent. Again, let us suppose that "Andrew has married Benjamin's sister" and that "Charles has married Donald's sister." From these data we infer that Andrew has the same relation to Benjamin that Charles has to Donald—namely, that of *brother-in-law*. But what if the word *brother-in-law* had not yet been invented, and that what really took place was that Andrew married Benjamin's eldest sister, and that Charles married Donald's

youngest sister? Could we still say that Andrew had the same relation to Benjamin that Charles had to Donald? Hardly. Let e denote the word *eldest*, and let y denote the word *youngest*. Also let $A = \text{Andrew}$, let $B = \text{Benjamin}$, let $C = \text{Charles}$, let $D = \text{Donald}$, and let $F(A, B, e)$ denote the statement that "Andrew has married Benjamin's *eldest* sister." Then, by our definition of the word *function* (see § 29), $F(C, D, y)$ must represent the statement that "Charles has married Donald's *youngest* sister." Since the symbol e in the first functional statement is replaced by the symbol y in the second, the two relations are not precisely the same, though they would be so if we had e in both statements or else y in both. As the case stands, the relation cannot be expressed by a single word, simply and solely because no such word exists in our language. The Burmese language has a word *ocko*, which means *elder-brother*, and a word *nye*, which means *younger-brother*, but it has no word that means *brother* in general. Thus a Burman does not say, "A is my brother"; he expresses the relation between himself and A with more precision, and says, "A is my *ocko*," or else "A is my *nye*," as the case may be. In English, when we speak of two men, A and B, the implication "If A is the brother of B, then B is the brother of A," is a *formal certainty*; but in Burmese, when we speak of two men, A and B, the implication "If A is the *ocko* of B, then B is the *ocko* of A," is a *formal impossibility*. We have something analogous in French in the words *cousin* and *cousine*. In English the implication "If A is the *cousin* of B, then B is the *cousin* of A," is a *formal certainty*, whatever be the sex of B; but it would be wrong in French. The exact translation into French would be, "Si A est ou le *cousin* ou la *cousine* de B, alors B est ou le *cousin* ou bien la *cousine* de A."

34. These examples show how very difficult, if not impossible, it is to found a *Logic of Relations* as a separate and distinct science from the *Logic of Functions*, of which we have already a well-developed and important application in mathematics. The attempts that have hitherto been made in this direction seem to me to be rather vague and uncertain as to their aim and purpose. Every system of symbolic logic should be an instrument for the discovery of truth; in other words, it should be an economical and general method of solving some class or classes of problems such as confront us in practical science and speculative philosophy. As I remarked in § 14, we should adapt our methods and symbols to our problems, and not seek out problems to suit our arbitrary logical systems and notation. This is a principle which we find actually followed in the gradual evolution of *true* and *useful* science. In unconscious obedience to its silent pressure have sprung into life and followed their special lines of development the various useful and applicable sciences of geometry, algebra, differential and integral calculus, mechanics, astronomy, chemistry, and others. But, so far as I have read, I do not find the principle followed in the modern *Logic of Relations*. On the contrary, in each of the rival systems I find a highly developed and rather complicated symbolism, but an almost complete absence of problems; while the few that are given as examples appear to have little or no analogy to those usually encountered, or likely ever to be encountered, in practical scientific researches.

35. I hope I shall not be considered egotistical if I conclude with the following quotations from my last and fifth article in *Mind* (July, 1903):—

"Implications and other propositions of different orders or degrees, such as

$$(A:B):(C:D), (A:B)^*, A^{\theta}, A^{\alpha\beta},$$

&c., are not recognized (at least in my sense of the words) in other systems; so that the whole world of new ideas opened up by this exponential or predicative system of notation is a world with which

they are utterly unable to deal; the bare attempt on the part of logicians would lead to a general break-up of all the systems now taught and a recasting of the whole of logic on different principles. This would be tantamount to the universal adoption of my system in all its essentials. Human nature being what it is, and professional prejudices being such a general recognition of the superiority of my system is hardly to be expected just yet; but I think it will come in time—after I have dropped into my place among the silent people of the past. Modern symbolic logic, unlike the venerable logic of the schools, is a progressive science; it can lay claim to no finality or perfection. But, in the form which I have given it, it has now one great merit which it never possessed before: it has become a *practical* science; it can actually be applied as an instrument of research. As regards utility, logic used to be contrasted, much to its disadvantage, with mathematics; but now that the mathematician is obliged to hand over to the logician the disentanglement of some of his most difficult problems, he can no longer with justice or consistency look down upon the science of the latter and call it useless and inapplicable."

A fuller account of my symbolic logic than could possibly be published in a literary journal like the *Athenæum* will be found in my memoir entitled 'La Logique Symbolique et ses Applications,' in the 'Bibliothèque du Congrès International de Philosophie' (Paris, Librairie Armand Colin). Another account, with applications to more elementary mathematics, will be found in *L'Enseignement Mathématique, revue internationale*, 15 Novembre, 1903 (Paris, C. Naud, éditeur, 3, Rue Racine).

HUGH MACCOLL.

SOCIETIES.

GEOLOGICAL.—Feb. 3.—Sir Archibald Geikie, V.P., in the chair.—Messrs. E. C. Baubery, W. J. Barnett, H. J. W. Brennand, B. E. Coke, G. W. Graham, B. Halberstadt, the Rev. B. Oriol, R. L. Sherlock, and A. G. Stenhouse were elected Fellows. —The following communications were read: 'On a Deep-Sea Deposit from an Artesian Boring at Kilacheri, near Madras,' by Prof. H. Narayana Rau, and 'The Rhythmic Beds of the South-Wales Direct Line,' by Prof. S. H. Reynolds and Mr. A. Vaughan.

LINNEAN.—Feb. 4.—Prof. S. H. Vines, President, in the chair.—Mr. L. B. Hall was admitted a Fellow. —Mr. C. E. Salmon exhibited two specimens of *Epilobium collinum*, C. C. Gmel., from Scotland, with a series of *E. montanum* and *E. lanceolatum* for comparison.—A discussion took place, in which the General Secretary, Mr. J. Groves, Mr. R. M. Middleton, and Prof. J. B. Farmer took part, and Mr. C. E. Salmon replied.—Prof. J. B. Farmer, V.P., having taken the chair, the President gave an account of some researches into the physiology of the yeast-plant (*Saccharomyces cerevisiae*). He began by drawing attention to the remarkable fact that though this plant consists of but a single minute cell, it is known to produce a variety of enzymes or ferments: *diastase*, that converts starch into sugar; *invertase*, that splits cane-sugar into glucose and fructose; *glucase*, that converts maltose into glucose; *zymase*, that decomposes glucose into alcohol and carbon dioxide; as well as an undefined enzyme, *protease*, which digests proteid matter; it is this last that has been the subject of investigation. The proteolytic activity of yeast has engaged the attention of many observers, of whom Hahn and Geret are among the most recent (1900), and they express the opinion that the plant contains a protease which resembles, in some respects, the pepsin of the animal body, in other respects the trypsin, thus constituting a new and distinct type of enzyme. On November 20th, 1902, the President announced that he had discovered in many plants (see *Proceedings*, 1902-3, p. 42) a protease resembling the recently discovered *erepsin* of the animal body. Since then he has endeavoured to determine whether or not the proteolytic phenomena of yeast may not be due in part to the presence of an enzyme of this character, with results which indicate that this is the case. It was ascertained, in the first instance, that a filtered watery extract of yeast readily decomposes the simpler proteids, such as albumoses and peptones, into non-proteid bodies, such as leucin tyrosin, &c., as indicated by the tryptophane-reaction. Such an extract was, however, in no case observed to exert any digestive action upon a higher proteid, such as fibrin. The conclusion to be drawn is that the protease extractable from yeast is neither a pepsin nor a trypsin, but is an *erepsin*. It is, however, quite true that yeast con-

tains a protease that digests fibrin. If yeast be extracted—instead of with distilled water—with a 2 per cent. solution of common salt (NaCl), a liquid is obtained which digests fibrin with certainty. What is the nature of this protease that digests fibrin? Like the erepsin, it can act through a considerable range of alkalinity and acidity, and so resembles trypsin rather than pepsin. Moreover, it must be borne in mind that, up to the present, there is no evidence that pepsin exists in any other plant. Though the point can only be finally settled by separating and isolating the two proteases, the probability is that this peptonizing enzyme is a vegetable trypsin. It may be incidentally mentioned that such an association of erepsin and trypsin has recently been demonstrated by Dr. Vernon in the pancreas. The conclusion suggested by the observed facts is that yeast contains at any rate two proteases, the one an erepsin, the other probably a trypsin. A point of subsidiary interest is that both these proteases are most active at a degree of acidity rather less than the natural acidity of the yeast extract, as, for instance, when any free organic acid in the extract has been neutralized by the addition of chalk. It appears that this optimum acidity is due to the presence of acid phosphate of potash.—Prof. Farmer, Prof. H. Marshall Ward, and Mr. A. P. Young contributed to the discussion, and the President replied.—Mr. E. S. Salmon then gave an account of his 'Further Researches on the Specialization of Parasitism in the Erysiphaceæ' in continuation of his paper read February 19th, 1902. The comparative inoculation-experiments of 1,650 leaves of various species of Bromus, carried out by the author at the Cambridge University Botanical Laboratory, have shown that a very high degree of specialization has been reached in the adaptive parasitism of *Erysiphe graminis*, DC., to the different species of the genus Bromus. This specialization has involved the evolution of a considerable number of "biologic forms" of the fungus. The complicated inter-relations of these "biologic forms" with their host-species were illustrated by diagrams. The facts obtained show not only the high degree of specialization which the fungus has undergone, but also that each species of Bromus possesses distinctive physiological (or constitutional) characters existing concomitantly with the specific morphological characters. These physiological characters are constant, and render the species susceptible or immune in a definite manner.—Prof. H. Marshall Ward, Prof. J. B. Farmer, and Mr. V. H. Blackman joined in the discussion which followed the paper; Mr. E. S. Salmon replied, and the President added some concluding remarks.

ENTOMOLOGICAL.—Feb. 3.—Prof. E. B. Poulton, President, in the chair.—The President announced that he had nominated Dr. T. A. Chapman, Dr. F. A. Dixey, and the Rev. F. D. Morice as Vice-Presidents for the session 1904-5.—Mr. A. J. Chitty exhibited two specimens of *Pinus testus*, Boisd., taken by him in a granary in Holborn in the winter of 1892-3; also a complete series of the red Apions to show *A. sanguineum* from the late Frederick Smith's collection.—Mr. O. E. Janson exhibited specimens of *Papilio wickii*, Ribbe, and *Troites meridionalis*, Rothschild, recently taken by Mr. A. S. Meek near the Arca river in the interior of British New Guinea.—Mr. E. C. Bedwell exhibited the following species of Coleoptera taken by him on Snowdon in the first week of August, 1903—a fine series of *Chrysomela cerialis*, L., a pair of them being of the curiously dull form, *Antherophagus alpinus*, Payk., *Acidota crenata*, F., *Orpedium brachypterum*, Grav., and *Quedus longicornis*, Kr., hitherto unrecorded from Wales.—The Rev. F. D. Morice exhibited a series of lantern-slides illustrating the structure of concealed ventral segments in males of the hymenopterous genus Colletes.—Mr. W. J. Kaye exhibited a Mullerian association of black and transparent species from the Potaro Road, British Guiana, consisting of Ithomiine, *Ithomia zephra*, I. *florula*, *Heterosais sylphis*, and Napeogenes, n. sp.; Erycinide, *Stalactis phedusa* and *S. evelina*; Hypsidæ, *Lauron partita*; Geometridæ, *Hyrminia*, n. sp. The whole of the specimens had been caught on one single forest road, some 170 miles inland. Mr. Kaye called particular attention to the new species of Napeogenes, and said it was a most remarkable divergence from the usual coloration of the genus Napeogenes as a whole, where orange-yellow and black were the prevailing colours, while the present insect was black and transparent only, and conformed in a wonderful way with many true members of the genus Ithomia.—The President exhibited a male and female of *Papilio dardanus*, captured by Mr. G. F. Leigh at Durban in 1902, and examples of the offspring reared from the eggs laid by the female. The latter was of the *cenea* form, as were the great majority of the female off-spring; three, however, were of the black-and-white *hippocoon* form. More

recently, in 1903, Mr. Leigh had captured a female of the rare *trophonius* form, and had bred from the seven eggs laid by it five butterflies, of which the two females were both of the commonest *cenea* form. The female *trophonius* was also exhibited together with the five offspring.—Capt. C. E. Williams read a paper on 'The Life-History and Habits of *Gongylus gongyloides*, a Mantis of the Tribe Erypsidæ, and a Floral Simulator,' and exhibited a living female in the nymph stage, together with coloured drawings, photographs, and lantern-slides showing both the adult and immature insect in various positions. The chief features of interest in the exhibitions lay in the peculiar modifications of shape and colouring by which this Mantis conceals itself and attacks the Lepidoptera and Diptera which constitute its prey.—Mr. G. A. J. Rothney communicated 'Descriptions of New Species of Cryptinæ from the Khasia Hills, Assam, and a New Species of Bembex,' by Mr. P. Cameron.—Mr. M. Burr contributed 'Systematic Observations upon the Dermatopoda.'—Dr. T. A. Chapman read a paper 'On a New Species of Heterogynis,' and exhibited specimens of this and other allied species.—Mr. R. Trimmen read a paper 'On some New or Imperfectly Known Forms of South African Butterflies,' and exhibited, among other specimens illustrating his remarks, typical and aberrational forms of *Acraea rahira*, *Zeritis felthami*, a new species, *Z. molome*, Trim., and *Z. damarensis*, Trim.; typical *Colias electra*, Linn., from Natal, and a remarkable melanic aberration of the same species; also *Kedestas tucusa*, a very rare and unfigured Hesperid, from Johannesburg.

METEOROLOGICAL.—Feb. 17.—Capt. D. Wilson-Barker, President, in the chair.—Mr. E. Mawley presented his 'Report on the Phenological Observations for 1903.' He showed that, owing to the mildness of the winter and early spring, wild plants flowered in advance of their average dates until about May, after which on'y backward dates were recorded. In no previous year since the present series of reports were first instituted in 1891 have such spring migrants as the swallow, cuckoo, and nightingale been so late in reaching our shores. The yield of wheat, barley, potatoes, turnips, and swedes was somewhat under average, but all the other farm crops yielded well, especially those of hay and beans, which were unusually abundant. On account of the wet and protracted harvest, most of the grain of the cereals was more or less discoloured, while potatoes were almost everywhere much diseased. Throughout the country this was one of the most disastrous years for fruit ever known. In fact, the only crop which gave anything like an average yield was that of strawberries.—Mr. W. H. Dines gave an account of the observations which he had made by means of kites at Crinae, off the west coast of Scotland, during last summer. These observations were carried out by Mr. Dines under the auspices of a joint committee of the Royal Meteorological Society and of the British Association, the Government Grant Committee of the Royal Society providing funds for the hire of a vessel for the purpose. The author, after describing various improvements which he had effected in the kites, stated that the weather last summer was most unfavourable for kite-flying, as not only was there heavy rainfall, but gales were of frequent occurrence. On one occasion a thunderstorm came on suddenly when the kite was at an altitude of about 4,500 ft., but fortunately it was got down without any mishap. The results of the observations show that in August last the mean temperature gradient for the first 5,000 ft. was 3°·2 per 1,000 ft. This is substantially the same as that obtained during the preceding summer, although the conditions of weather were very different.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 16.—Sir W. White, President, in the chair.—The paper read was 'The Forms of Turbines most suitable for Low Falls,' by Mr. Alphonse Steiger.

SOCIETY OF ARTS.—Feb. 11.—Sir J. West Ridgeway in the chair.—A paper on 'Our Commercial Relations with Afghanistan' was read before the Indian Section by Col. Sir T. H. Holdich. The paper was illustrated by lantern views and by sketches by the author.

Feb. 15.—Dr. J. Lewkowsitch delivered the fourth and concluding lecture of his course of Cantor Lectures on 'Oils and Fats: their Uses and Application.' This lecture dealt specially with the processes connected with soap and candle industries.

Feb. 17.—The Earl of Denbigh in the chair.—A paper on 'Garden Cities in their Relation to Industries and Agriculture' was read by Mr. A. R. Sennett, and was followed by a discussion.

MATHEMATICAL.—Feb. 11.—Prof. H. Lamb, President, in the chair.—Messrs. R. C. Maclaurin, E. M. Radford, P. W. Wood, and J. W. Sharpe were elected Members.—Mr. Z. U. Ahmad was admitted into the Society.—The President referred to the loss sustained by the Society, and by mathematicians in general, by the death of Dr. Salmon, and gave an account of his scientific work.—The following papers were communicated: 'On the Roots of the Equation obtained by equating the Reciprocal of the Gamma Function to a Constant,' and 'Some Extensions of Abel's Theorem on Power Series on the Circle of Convergence,' by Mr. G. H. Hardy.—'On Group-velocity,' by Prof. H. Lamb.—'On a Certain Double Integral,' by Prof. A. C. Dixon.—'On an Appropriate Form of Conductor for a Moving Point Singularity,' by Prof. A. W. Conway.—'On the Irreducibility of Perpetuant Types,' by Mr. P. W. Wood.—and 'The Expression of Certain Integrals by means of Continued Fractions,' by Prof. L. J. Rogers.

PHYSICAL.—Feb. 12.—Annual Meeting.—Dr. R. T. Glazebrook, President, in the chair.—The Report of the Council and the Report of the Treasurer were read by the Secretary.—The following officers and Council were elected for the ensuing year: President, Dr. R. T. Glazebrook; Vice-Presidents, those who have filled the office of President, together with Mr. T. H. Blakesley, Dr. C. Chree, Prof. J. D. Everett, and Mr. J. Swinburne; Secretaries, Dr. W. Watson and Mr. W. B. Cooper; Foreign Secretary, Prof. S. P. Thompson; Treasurer, Prof. H. L. Callendar; Librarian, Dr. W. Watson; Other Members of Council, Mr. C. V. Boys, Mr. W. Casie, Mr. W. B. Croft, Mr. H. M. Elder, Prof. J. Perry, Mr. A. W. Porter, Mr. W. A. Price, Prof. F. T. Trouton, Mr. W. C. D. Whetham, and Mr. S. F. White.—The President then delivered an address on the theory of the microscope.—Mr. Beck exhibited a series of microscopes in which diffraction-gratings on the stages were viewed with different arrangements of slits placed in the focal planes of the object-glasses, illustrating the various points of Abbe's theory.

MEETINGS NEXT WEEK.

- MON. Society of Arts, 8.—'Modern Book Printing,' Lecture I, Mr. C. T. Jacob. (Cantor Lectures).
- Surveyors' Institution, 8.—'British Timber and its Uses,' Mr. H. J. Rivers.
- Geographical, 8.—'A Pioneer Expedition to Angola,' Capt. Boyd A. Cunningham; 'A Journey in Northern Uganda,' Major F. H. G. Powell-Cotton.
- TUES. Royal Institution, 8.—'Japanese Life and Character,' Lecture I, Mr. E. Foxwell.
- Institution of Civil Engineers, 8.—'The Construction of Railway Wagons in Steel,' Mr. J. D. Twinn; 'The Construction of Iron and Steel Railway Wagons,' Mr. A. L. Shackelford; 'Iron and Steel Railway Wagons of High Capacity,' Mr. J. T. Jepson.
- WED. Geological, 7½.—'Eocene and Later Formations surrounding the Dardanelles,' Lieut.-Col. T. Eglish; 'The Derby Earthquakes of March 24th and May 3rd, 1863,' Dr. C. Dawson.
- Society of Arts, 8.—'Mahogany and other Fancy Woods,' Mr. F. Tiffany.
- THURS. Royal, 4½.
- Royal Institution, 5.—'Electrical Methods of measuring Temperature,' Lecture I, Prof. H. L. Callendar.
- Institution of Electrical Engineers, 8.—'Discussion on "Transatlantic Engineering Schools and Engineering,"'
- Society of Antiquaries, 8½.
- FRI. Physical, 5.—'A New Diametrometer,' Mr. Bornkessel; 'A Quartz-thread Vertical-Force Magnetograph,' Dr. W. Watson; 'Stresses in a Magneto-static Field,' Mr. G. W. Walker; 'Some Hints on the Preparation of Diagrams,' Dr. W. Watson.
- Institution of Civil Engineers, 8.—'Boller-House Design,' Mr. L. G. Crawford. (Students' Meeting.)
- Royal Institution, 9.—'New Developments in Electric Railways,' Mr. A. Siemens.
- SAT. Royal, 3.—'The Life and Work of Stokes,' Lecture II, Lord Rayleigh.

Science Gossip.

At a meeting held at the Museums, Cambridge, on February 8th, it was decided to take steps to perpetuate the memory of the late J. S. Budgett. We mentioned in our notice of him on January 23rd his four expeditions to Africa. It is now proposed to arrange and publish his material and observations, which include a considerable number of very beautiful drawings. The work would be edited by Prof. J. Graham Kerr, and suitably illustrated. It is also proposed, if the funds are sufficient, to add to the volume a reprint of all Mr. Budgett's former writings. Subscriptions towards this object should be sent to Mr. A. E. Shipley, Christ's College, Cambridge.

A MEETING of the Royal Society of Edinburgh was held on Monday, when Dr. T. J. Jehu, Lecturer in Geology in St. Andrews University, read a paper on the glacial deposits of Northern Pembrokeshire. Dr. Jehu found in the lower deposits fragments of shells resembling those at Moel Tryfan, North Wales. He also found boulders from the south of Scotland

and the north-west of Ireland, proving that the northern ice must have covered the whole of Northern Pembrokeshire. At the same meeting Prof. C. G. Knott submitted a communication on sea temperature and solar radiation. It was shown that direct solar radiation did not penetrate deeper than about fifty or sixty feet, and that the heat which accumulated in the surface day by day was about two-thirds of the heat supplied by the sun.

The Report of the Astronomer Royal to the Board of Visitors of the Royal Observatory, Greenwich, has just been published as a Parliamentary Paper (24d.).

MADAME CERASKI, continuing her examination of the photographic plates taken by M. Blajko at the Moscow Observatory, has detected the variability of two stars which, being in the constellations Vulpecula and Cassiopeia, are to be designated Var. 5, 1904, Vulpecule, and Var. 6, 1904, Cassiopeie respectively.

ANOTHER small planet was discovered by Herr Dugan at the Königstuhl Observatory, Heidelberg, on the 27th ult. Names have been announced for ten of the later discoveries, hitherto anonymous. No. 360 is designated Carlova; Nos. 456, 462, 482, 483, 484, 488, 493, 503, and 507 are to be called Abnoba, Eriphyla, Patrina, Sappina, Pittsburghia, Kreusa, Grieseldis, Evelyn, and Laodica respectively. The first of the above (Carlova) was one of the discoveries of M. Charlois at Nice, made so long ago as March 11th, 1893; all the rest were discovered by Prof. Max Wolf and his assistants at Königstuhl—Abnoba and Eriphyla in 1900, and the other seven in the present century.

FINE ARTS

Donatello. By Lord Balcarras. (Duckworth & Co.)

Donatello. By Alfred Gotthold Meyer. Translated by P. G. Konody. "Knackfuss's Monographs on Artists." (Grevel & Co.)

THERE is no more difficult genius to comprehend in all the fulness and variety of its manifestations, none more elusive, more Protean, than that of Donatello. Donatello is the Renaissance. He sums up and typifies for us almost the whole movement; all the conflicting forces, all the half-understood ideals and aspirations, of that period of spiritual ferment, converge in him and in his work find their most uncompromising expression. But, as though that were not enough, it is not all that his work contains. If he is the type of the Renaissance, he is also the great exception. He continually transgresses the bounds of his own surroundings, reaching backwards alike to the Middle Ages and Antiquity, and intimating dimly a possible future for art which is not even now fully explored. His 'Madonna' at Padua is more ancient than the earliest Greek art, more ancient than Byzantine art; it is so primeval, for all its perfect craftsmanship, that it appeals to one as an idol—if ever there was one—something fallen meteor-like from the skies in ages too remote for human memory, and handed down with scrupulous reverence by countless generations. His 'Ascension of the Madonna' at Naples, and his 'Christ giving the Keys to St. Peter' at South Kensington, appear in the freedom of their handling, the suggestiveness of their forms, to go beyond what a Rodin might conceive possible of the rendering of air and movement in solid stone, while

his architectural decoration has in it a suggestion, if it may be said with reverence, of *l'art nouveau*.

Such in briefest outline is, we take it, the nature of the subject which a complete account of Donatello's art must investigate, clarify, and explain. There is no chance here for a critic who comes with clear-cut, inelastic formulæ, with strong preconceptions of what the nature of beauty, or even of artistic truth, may be. If he is a classicist, he will stumble against Donatello's 'Zuccone'; if he is in love with the spiritual beauty of mediæval art, he should be shocked at the fervid classicism of some, the wanton paganism of others of Donatello's works.

Of the two writers whose attempts at what is one of the most difficult feats of criticism we discuss, Dr. Meyer appears to us to come nearer the true point of view. He certainly sees the immensity and difficulty of his subject. Lord Balcarras, however, also writes with conspicuous ability; he shows himself efficient, practical, full of robust good sense, and possessed of striking self-confidence; he has, moreover, read widely and intelligently, he knows his subject, and he knows his own mind. But he has the defects of his qualities. At times he shows his self-reliance, when perhaps a more diffident attitude would be becoming. He points out the errors and defects of Donatello's work with an ease and decisiveness which are not only somewhat disconcerting to humbler students, but also—and this is worse—may actually be misleading to those who only partially understand wherein the difficulties of art lie. There underlies most of his criticism the common notion of *correct* drawing and modelling, so that a beginner reading his book might fancy that even an artist like Donatello was confronted with the difficulty that besets the amateur artist, the difficulty of producing an adequate facsimile of his model. Thus, in criticizing the statue of St. Louis, Lord Balcarras says "The Bishop is overweighted with his thick vestments, and his mitre is rather too broad for the head, the left hand, moreover, is big and Donatellesque." Further on, he says that "in spite of errors it deserves high commendation." We do not for a moment suppose that Lord Balcarras is at so elementary a stage of the understanding of a work of art as to suppose that Donatello tried to make a mitre or a bishop's vestments fit neatly and failed, or that he tried to make a hand of ordinary proportions and found to his dismay that it came out too large; but such, we fear, might be the effect on an unlearned reader of his words. Of course all these points, in particular the massed and voluminous drapery, were deliberately planned and perfectly understood by the artist, and are his means of giving a definite and quite peculiar character to the figure. They are inherent in the idea. Really to criticize such a work it must be shown that there is hesitation or self-contradiction in the idea itself, or between the idea and the particular means chosen to give it expression.

A more serious case of criticism, due, we think, to a real want of appreciation, is that the "Zuccone and Jeremiah are overweighted with togas which look like heavy blankets. Habakkuk and the Baptist are much more skilfully draped." Now, if there be a statue

in the world which depends chiefly on the drapery, it is the Zuccone, and this drapery is a consummate masterpiece of expressive design. It not only tells us of the slouching gait of its wearer by the fact that it hangs loose in front, unaffected by the forms of the body behind, but its long lines of empty spaces are the perfect and necessary accompaniment of the bald "melon head." Take them away or imagine the figure less "overweighted," and the head loses half its effect. Scarcely less surprising is the statement in this context that sculptors of the fifteenth century regarded drapery as "nothing more than an accessory," and this is held to account for Donatello's supposed deficiency in this respect. We should rather have said that it was by extreme attention to drapery as a means of giving effect to their designs, by reason of the infinite possibilities of variety it presents, that the artists of the fifteenth century were distinguished, while Donatello in particular, over and above his use of it for pure design, makes it a most powerful means of expressing significance, life, and character.

The book is not without examples of what appear to us too indiscriminate and sweeping assertions. Thus we read of "Savonarola, whose only contribution to art was an unconscious inspiration of the charming woodcuts with which his sermons were illustrated." Again, the author's remarks about canons and conventions in art seem to miss the point of what generalized beauty aims at and to exalt the imitation of the actual unduly. "Nothing can be more fatal than to make a canon of art." "Donatello was bound by no laws." Of Donatello's crucifix in Sta. Croce he says, "It is in no sense remarkable"; and he finds Brunelleschi's magnificent creation in Sta. Maria Novella "even less attractive than that in Sta. Croce." Not less disputable is his depreciation of Brunelleschi's competition panel for the doors of the Baptistery. The only two works of sculpture which Brunelleschi has left to us surely show how great and original his talent in sculpture was, and how much of his drastic mode of expression Donatello must have learnt from intercourse with him. Donatello's origins are, by-the-by, treated somewhat vaguely in this book. The chronological order of the pieces is not adhered to, so that we do not grasp the evolution of his talent, nor is the influence of Nanni di Bianco sufficiently indicated.

In his selection of the authentic works of Donatello, Lord Balcarras shows an independence of judgment which is in itself admirable; but we think that in controverting the opinions of such an authority as Dr. Bode, he shows too little appreciation of the difficult and doubtful nature of such conclusions. To say of the painted St. John at Berlin that "the whole conception is weakly and vapid" (while accepting the less incisive, less vitalized bust at Faenza), or to say that the marble 'Flagellation' at Berlin "is the work of a clever but halting plagiarist," seems to us to savour of haste and temerity.

Our author has a theory that there are far too many reliefs of the Madonna and Child attributed to Donatello, and far too few busts in the round. His argument on the point is curious. He admits that the dis-

crimination can only be made on stylistic grounds, but says that "if driven to a strict and logical conclusion it becomes misleading." It is apparently to be tempered by our *a priori* convictions of what Donatello ought to have done:—

"Stylistic data offer the only starting-point; but as these data are readily found by comparison with Donatello's accepted works, it ought to be possible, on the fair and natural assumption that Donatello may well have made such busts, to determine the authenticity of a certain proportion."

The phrase which we have italicized sounds to us strangely like an attempt to arrange a compromise with political opponents. Lord Balcarras seems to forget that it is a question of arriving, however slowly, at absolute truth, not at a kindly mutual arrangement among critics, and that where we have nothing better than stylistic criticism to go upon the only thing to be done is to push it to its strict and logical conclusions, however repugnant they may be to our feelings of property and propriety. The argument is all the more curious in that, so far as we can observe, Lord Balcarras scarcely proposes to alter the number of Donatello's accepted busts. He adds the Faenza St. John, but takes away the one at Berlin, while the Grosvenor House bust, which he vigorously defends, was already accepted by Dr. Bode. The question of the Madonna reliefs is even more difficult, so insensibly do the works of the master and his atelier shade off into one another; but our author's general attitude is one of scepticism. He appears to doubt the Pazzi Madonna at Berlin and the Madonna of the Vicolo Fogge at Verona. The large clay Madonna in the South Kensington is, according to him, a forgery, though he omits to explain away the existence of the early replica at Berlin. Indeed, he gives unqualified assent only to the Courajod Madonna of the Louvre, and even this in another passage he appears to contradict.

We have given Lord Balcarras's book extended notice, because it suggests so many controversial points. We should be sorry if, in investigating these, we failed to leave the impression that it is an extremely capable book. We have protested against what seems to us his too cavalier way of pointing out the "errors" of a genius; but this is infinitely preferable to the more common fault of an indiscriminate and gushing adulation of great names, while his very independence and self-reliance, which jar at times, are necessary conditions for an advance to a new and personal critical standpoint.

It is unnecessary to consider Dr. Meyer's book at any great length, since it tallies much more nearly with accepted opinions on Donatello's art, and aims only at revising and elucidating the results which have already been obtained. It is, however, an admirable and sympathetic study of the artist, and the best general treatment of the subject that we know. It is, moreover, excellently illustrated, and the author has shown real originality and discrimination in his use not only of familiar photographs of whole monuments, but also of reproductions of separate portions in detail. Not infrequently such a treatment presents a wholly new idea

of the artist's work. Thus, for instance, the separate reproduction of one of the groups of two angels which crown the Sta. Croce Annunciation gives us the impression almost of a new work of Donatello's, so impossible is it, before the monument itself and in face of the overwhelming attraction of the central relief, to give it the concentrated attention it deserves.

Dr. Meyer unfolds clearly the progressive stages of Donatello's artistic development, and in doing so takes the opportunity to reconsider the dates assigned to various works. His suggestion of an early date for the bust of St. Laurence in the sacristy of S. Lorenzo is plausible. He appears to us to realize better than Dr. Bode the difference of style between the Lille Salome and the relief of the same subject at Siena. The former he associates with Donatello's second Roman period, and in the same period he places the marble Pietà at South Kensington. The Sta. Croce Annunciation he describes with much reason as of the years 1428-33, and regarding this and the St. Peter's Tabernacle makes some excellent remarks on Donatello's peculiar treatment of architectural accessories.

The extraordinary freedom of these works surpasses in modernity anything that the full Renaissance produced, and, as we said before, is really comparable in aim to the decorative work of *l'art nouveau*. This requires some explanation to avoid misunderstanding. What is evident in Donatello's design is the attempt to bring about a plastic unity rather than an architectural construction; so that where an architect would feel the necessity of marking off different members by prominent saliences, Donatello slurs the transitions by novel and ingenious though sometimes dubious devices. He *dis-articulates* his architecture. The suggestion of such a method of free design may be compared to the impressionism of Titian's latest paintings. In both cases, however, the excellence of the work lies in the fact that the artists have only arrived at freedom by absolute command of material—it is a formlessness replete with suggested and understood forms, and this cannot be said of modern efforts along the same lines.

Dr. Meyer's book suffers somewhat from being a translation; though the rendering is adequate, it never reads exactly like English. One or two misprints—such as "course" for *coarse*, "lurch" for *lurk*, and "regeled" for *relegated*—might have been avoided.

Venice and its Story. By Thomas Okey. (Dent.)—The story of Venice has been written so often and so well that it needs some special quality in the writer to excuse his venturing on the task, and this special knowledge, we hasten to add, Mr. Okey undoubtedly possesses. The claims of Venice on the attention of men of our time are manifold: the merchant sees in it a predecessor of our commerce; for the artist and the architect it is a holy city; the historian sees in it the gateway of mediæval Europe opening on the East; the politician studies a form of government stable for centuries, and its effect upon its subjects; the philosopher seeks the inherent causes of its decay. The author, as befits the historian of Italy of to-day and an Englishman, treats of it from these standpoints; he knows his Venice intimately, yard by yard, yet as one among

many other cities, and thus misses none of the special qualities which mark it off from them as a city apart. Indeed, the more characteristic part of the book is rather Venice through its history than anything else. Without any borrowed graces of style, the story stands out simply and directly written, one of the most impressive chapters of European history. Only those familiar with the amount of recent research in Venetian archives can appreciate the restraint and judgment Mr. Okey has shown in the selection, and still more in the rejection, of matter for his book, and the few, the very few mistakes in the book are not serious. Thus a statement as to Aldus publishing an edition of 24,000 copies of the 'Encomium Morise' of Erasmus in 1515, of which only one imperfect copy exists, is taken by him from Didot, who ought to have known better. We have traced the story back to Dibdin, and have found at least six copies in recent sales, besides which no edition at that time could have consisted of more than one or two thousand copies at the most. In the latter part of the book Mr. Okey discourses of the pictures and sights of Venice at some length, and with a pleasing consciousness of the effects of modern criticism. Altogether this handsome book is indispensable to any one who wishes to make full use of his visit to the Queen of the Adriatic.

It is illustrated by maps, forty-eight coloured reproductions from Mr. Hinchcliffe and Miss Ward, a large number of drawings by Miss Erichsen, and some photographs of pictures, among which we are glad to see some not often reproduced. We wish we could feel that the illustrations as a body have the same justification for existence as Mr. Okey's book. But if Venice has been written about by many, it has been painted by more—and even the greatest have had to confess their shortcomings. These sketches in their authors' notebooks would have been a pleasant possession to them, and, filled out by memory, would have recalled to them the golden light of Venetian skies, while to others they are merely praiseworthy exercises in colour.

Les Musées de l'Europe: Versailles. By Gustave Geffroy. (Nilsson.)—This is a most excellent popular book—a model, in fact, of what a popular book of its class should be. In such a guide notes and references are out of place, but the text should be none the less exactly correct. A free use (handsomely acknowledged by the dedication) of the indefatigable labours and the immense stores of learning of M. Pierre de Nolhac, has given all desirable certainty to the handling of his subject by M. Geffroy, and his conception of Versailles, not only as palace, but as an historical museum in which the story of three centuries of the French monarchy is enshrined, has the proper unity and value necessary to bestow consecutive interest on his text. The reader—whether by his fireside or actually within the precincts of the château—may take M. Geffroy as a safe and conscientious guide; he will find, too, that his lavish illustrations have been most happily chosen; and in many of those that are full-page, such as the details given of the ceiling of the "Galerie des Glaces," the merit is above the usual average of execution bestowed on similar work.

WATER-COLOURS AT MESSRS. AGNEW'S.

THE thirty-eighth annual show of what, with a curious devotion to tradition, are still called "selected high-class" water-colours reveals, as usual, some uncommonly good work. This time the novel interest lies almost entirely in the Turners which Messrs. Agnew have brought to light. Of the other early water-colour draughtsmen there is little of great importance. Two of the Girtins were shown last year, but there is a delicate blue-grey monochrome drawing of *A Ruined Abbey*

(No. 26) by him, and an admirable drawing of *Basle* (249), which, for all its miniature-like dimensions, has almost the space, as it has much of the style, of a Canaletto. There is, too, a grand sombre composition *On the Wharfe* (34). Of the Cotmans none struck us as important or powerful, and some appeared rather dubious attributions. There are a good many De Wints, of which we liked best the Crome-like *Stone Quarry* (12) and *Ploughing* (254), with its long line of silhouetted figures and foreground against a luminous sky. In such works De Wint's somewhat feeble sentiment for colour does not obtrude itself, and his very real sense of design by richly contrasted tone has its full effect. We noticed, too, an exceptional drawing by Holland, *The Piazza Signori at Verona* (2), seen, as usual, rather with a scene-painter's eye, but with less theatrical illumination and a greater approach to sensitiveness than he usually displayed. There are many Prouts here which hardly warrant Ruskin's admiration. David Cox, too, is much in evidence, the uncompromising blues of his skies starting out unpleasantly from their surroundings. There is nothing here, if we except a charming and early study (211), which is likely to enhance or even to uphold his reputation. An interesting early Varley (236), a pretty drawing by Hearne (172), and a Crome (242) also deserve notice.

But it is, after all, by the Turners that this exhibition will be remembered. One or two of them can be scarcely known, since they do not appear in Mr. Dillon's catalogue. Of such is a marvellous little early drawing of *Ely Cathedral* (221), which, though it pretends to be little more than a precise architectural drawing, has already implicit in it all Turner's command of atmospheric envelopment and suffused glow of sunlight. Somewhat later and already rich in colour is the *Wakefield Bridge* (42), a splendid harmony of coppery gold and degraded blues. Above it hangs one of Turner's most elaborate water-colours, the *Kilchurn Castle and Cruchan Ben* (41), exhibited in the Academy of 1802. Already in this he was using watercolour to attain something of the completeness of illusion and infinity of oil painting, and on a scale which demands imposing relief. It must, indeed, be one of the earliest instances in which the limits of the drawing were transcended, and a rivalry with painting, which has in the end proved unfortunate to water colour, was set up. But at this early stage one could scarcely foretell this, so discreet is the colour scheme, so admirably unified the chiaroscuro, and if already the pure wash is helped out by the ingenious devices which Turner discovered, they are used as Turner alone knew how. Somewhat later is the *Ruggenberg Castle* (224), which in the broad massing of the hill and castle, seen against a sky of bronzed gold, suggests a return to the methods of design which he learnt from Girtin. Yet a little later is the *Bonneville* (205), which appears to us to belong to the very climax of Turner's power as a water-colour draughtsman. Still largely planned, according to the early tradition, with finely wrought divisions of solid tone, and yet glowing with transparent depths of colour such as no other artist has ever extracted from the medium, it has, for all the decision and massiveness of its architectonic structure, an elusiveness and mystery in the quality of the light, the pursuit of which was later to absorb too exclusively Turner's attention. Such work as this represents the happiest moment in his art, a moment of equilibrium between contending aims, the moment when the earlier formula of design was stretched to its utmost limits, and yet held and sustained the artist. The terrible effects on Turner's taste when he finally broke loose are to be seen in two little vignettes, *The Temptation* (208) and the *St. Michael's Mount* (218). They make us shudder to think what Turner, with his immense powers, would have been had he not grown up in an austere and

scholarly tradition. Some of the vicious habits of the vignettes are already apparent in the slightly earlier *Shoreham* (223); the large simplicity of design, the architectural planning of the divisions, have given way before an absorbing interest in rendering the infinitude and vibration of sunlight. Finally, there are two drawings from the collection of Mr. Irvine Smith—the *Lucerne, Moonlight* (209), and the *Constance* (219)—which must be among the very latest of Turner's water-colours. They are both unusually complete and elaborate, the moonlight, in particular, being rendered with all the profound knowledge of natural appearances which Turner had acquired; the blue blacks and greys of the middle distance are modulated almost insensibly into a suggestion of reds and greens in the foreground, which relieves the scheme of its monotony without destroying the illusion of moonlight. The 'Constance' has some splendid passages, but the colour is less unified, and the tendency to form separate centres of colour, with unrelated accents of blue and red, interferes with the harmony.

GIFTS OF EGYPTIAN ANTIQUITIES TO MUSEUMS.

THE Beni Hasan Excavations Committee finds itself able to offer to a number of museums in the United Kingdom and the colonies a set of ancient Egyptian pottery, typical work of the Eleventh Dynasty, dating about 2300 B.C.

The gifts will be allotted to public museums firstly, by which is understood museums of towns and institutions which are open free of charge to the public. Educational institutions accessible to limited numbers are not debarred, but no grants can be made in any circumstances to private individuals. Applications from the Continent of Europe or from America, subject to these conditions, will be considered equally. Letters should be addressed, before March 20th, to the Director of Excavations, Beni Hasan, Abu-Kirkas, Upper Egypt.

SALES.

AT Messrs. Christie's on the 12th inst. a Louis XI. Snuffbox, having panels enamelled in polychrome with scenes from 'Gil Blas', realized 1,942l. On the same day the following miniatures were sold: G. Engleheart, Admiral Sir Eliab Harvey, 60l.; Mrs. Douglas, wearing mauve and white fichu, 31l. John Smart, Portrait of a Lady, wearing white and lilac dress, dated 1782, 525l.; Col. Montalba, 42l.; Patrick Colquhoun, 54l. Three enamels in a frame, comprising Queen Anne of Denmark, Elizabeth Crewe, and the Duchess of Buckingham, fetched 42l.

On the 13th inst. Messrs. Christie sold the following pictures: Hoppner, Portrait of a Lady, in white dress, with dark cap and cloak, 110l. Romney, Mrs. Wilson, in green dress, 220l. Head of a Young Girl, her right arm raised, 273l. D. Teniers, Interior of a Shed, 141l. Sir W. Beechey, The Infant Bacchus, 120l. Bissolo, The Madonna and Child, with St. Catharine and a donor, 325l.

Fine-Art Gossip.

TO-DAY Messrs. P. & D. Colnaghi invite us to the private view of a selection of engravings after George Morland, and Mr. van Wisselingh to an exhibition of lithographs by M. Fantin-Latour at the Dutch Gallery.

TO-DAY also Mr. T. W. Allen opens in the Modern Gallery, New Bond Street, a show of his work. It consists of over a hundred pictures in oils, water colours, and charcoal, representing chiefly work done in Surrey at Witley, Haslemere, Charterhouse, and Milford, though other districts are not neglected.

AN exhibition of the remaining works of the late Mr. Clifford Harrison will shortly be opened at the Graves Galleries, Pall Mall. It will comprise a large number of water-colour and pen-and-ink drawings.

THE third annual exhibition of the Glasgow Society of Artists was opened on Monday in the Century Art Gallery. Since the Society's initiation the number of exhibiting members has not much increased, and the present exhibition is considerably smaller than that of last year. There are, nevertheless, many interesting canvases. Mr. W. A. Gibson has some strongly coloured Dutch scenes, and Mr. Monro R. Orr is represented by several of his character sketches from Dickens. The work of other artists shows independence.

AN exhibition of contemporary engravings, drawings, and maps, illustrating the streets and country which now compose London, and its inhabitants during the eighteenth and early nineteenth centuries, is being opened at the Fine-Art Society's Rooms in New Bond Street to-day. The Society has acquired a collection which has taken over a quarter of a century to put together, and is unique as regards views of Hampstead, Highgate, and Northern London, but these will not be included in the present exhibition, which deals only with London between the Thames and Regent's Park.

THE strange phenomenon called 'L'Art Nouveau' is discussed in the *Magazine of Art* for March, by leading painters, designers, architects, and sculptors of the day. The contributors to this opening chapter include Messrs. Walter Crane, T. G. Jackson, Alfred Gilbert, W. Goscombe John, George Clausen, E. A. Abbey, B. W. Leader, and J. M. Swan. Those who are to follow will include Messrs. G. Frampton, G. D. Leslie, Henry Woods, H. W. B. Davis, G. H. Boughton, and W. D. Caröe.

ONE of the most attractive portraits in the next Salon will be that of the Pope, on which M. Gabriel Ferrier is now engaged, and for the public exhibition of which he has received the Pope's permission. The same artist has recently painted the portrait of Madame Cambon, the mother of the two ambassadors.

THE death is announced of the well-known French sculptor André d'Houdain, a native of Cambrai and a scholar of Cavelier, in his forty-fourth year. At the Paris Exhibition of 1900 he was awarded a silver medal. At the last Salon he had a marble group with the title 'La Pesée.'—The death is also announced of M. André Bellemain, the architect, a native of Lyons, where he was born on May 29th, 1852. He studied under Charvet and Louvier. After working for some time in the office of Coquard, he returned to Lyons, and became associated in the architectural undertakings of his brother. He first exhibited at the Salon in 1874, and was vice-president of the Société des Architectes Français, 1895-6.

AT an important sale of Egyptian antiquities, found at Abydos, at the Hôtel Drouot last week, the Louvre authorities were successful in obtaining several articles. The most striking of these was a block of limestone carved with an *épervier*, or sparrowhawk, resting on a cartouche on which is carved a serpent, and beneath which are shown the doors of a house. The entire height of the piece is 1 metre 45 cent., and it is said to be the most ancient historical monument of its kind yet discovered, its age being placed at about 8,000 years. It was discovered at Abydos by M. Amelineau some eight years ago. It realized 94,000 francs, which, with the auctioneer's and other charges, will amount to 100,000 francs, the highest amount ever paid by the Louvre for a "simple document épigraphique." *L'Éclair* states that it was previously offered to the Louvre at a tenth of the price at which it has now been acquired. The Louvre acquisitions at the same sale also included five articles in ivory.

MUSIC

THE WEEK.

BECHSTEIN HALL.—Mr. Frederick Lamond's Pianoforte Recital.

QUEEN'S HALL.—London Choral Society's Performance of 'The Dream of Gerontius.' Richter Concert.

ALBERT HALL.—Royal Choral Society's Performance of Mr. Coleridge-Taylor's 'The Atonement.'

MR. FREDERICK LAMOND gave a pianoforte recital at the Bechstein Hall on Saturday afternoon, when his whole programme was devoted to Beethoven. There was no attempt at a chronological arrangement of the five sonatas; the only scheme, if any, was a retrograde one: Op. 111, Op. 110, Op. 78, Op. 2, No. 3, and Op. 31, No. 3. By proceeding in the regular order one is able to follow the development of the master's genius; from the very first, however, and in spite of Mozartian influence, there is such strength, and now and again there are such wonderful flashes of genius, that it is not so much a passing from high to low as from one interesting phase to another: in each there are traces of the other. Mr. Lamond, as we recently remarked was the case with all great pianists, is unequal. We heard him a short time ago, but found his playing exaggerated. On Saturday his rendering of the first two sonatas named must have satisfied the most critical; thought and feeling were held in equal balance, and the technique was all that could be desired.

On Monday evening the London Choral Society, under the direction of Mr. Arthur Fagge, gave a performance of Dr. Elgar's 'Dream of Gerontius' at Queen's Hall. Each fresh hearing of that work confirms our opinion that the first part is an inspiration from first to last note, but that in the second the composer is self-conscious; in the first there is fusion of strong intellect and strong emotion, whereas in many pages of the second the one outweighs the other, the "Alleluia" song and the "Farewell" of the Angel presenting, however, two notable exceptions. The performances of 'The Golden Legend' and of 'Elijah' led us to doubt whether the choir would do justice to the choral music of 'Gerontius.' In the rendering of the two works named we found plenty of hearty and intelligent singing, though not those delicate gradations of tone and that feeling which impart colour and expression. But on Monday evening there was an unexpected improvement. The difficulties of the music, of course, required special study and numerous rehearsals, and the fact that this was virtually the first public performance of the work in London no doubt put the conductor and also the singers on their mettle. Anyhow, whatever the cause, the performance deserves high praise; the pianissimos were most delicate, the fortes sonorous. The "Demons" chorus must be accounted a clever attempt rather than an actual achievement, and, again, the "Glory" chorus was not given *sans peur et sans reproche*. But the effect of the whole was peculiarly impressive. The London Choir has incurred a responsibility; it—or perhaps we ought to say Mr. Fagge the conductor—has shown what it can do, and in future it will be criticized by the standard of its own creation. Miss Marie Brema's reading of the mezzo-soprano

music accentuated the dignity rather than the loving sympathy of the Angel, and her *tempi* were much too slow. Mr. John Coates's rendering of the "Gerontius" music is familiar; Mr. Efrangcon Davies delivered the imposing exhortation to the dying man with boldness, yet becoming restraint.

The fifth Richter Concert at the Queen's Hall was well attended. The programme included Schubert's great Symphony in C. The chief feature of the evening was the first appearance in London of Herr Artur Schnabel. In Brahms's Second Pianoforte Concerto in B flat, Op. 83, he displayed full command of the key-board, also life and marked intelligence in his playing; he created a highly favourable impression. Dr. Richter conducted with his usual skill and more than usual energy.

Mr. Coleridge-Taylor's sacred cantata 'The Atonement' was performed on Wednesday evening, for the first time in London, by the Royal Choral Society, at the Albert Hall, under the composer's direction. When the work was produced at Hereford last September, we recognized much in it characteristic of the composer of 'Hiawatha'; yet the very qualities which made for success in this work, produced the reverse effect in 'The Atonement.' 'Hiawatha' will live; the cantata will only be remembered as a clever attempt on the part of a composer to set to music a weak libretto, and as evidence that there is latent power which only needs the right material for fresh manifestation. Mr. Taylor has made some cuts, and we are glad to find among them the inappropriate tenor song for Pilate and the duet which follows. It is a frank acknowledgment on his part that the objections raised against them were valid. And we noticed with pleasure in one passage the restoration of the actual words of Christ in place of those substituted by the writer of the poem. The principal soloists, Madame Sobrino and Messrs. William Green and Andrew Black, sang well. The composer was cordially received.

FRAU CORNELIUS.

Rome, February 9th, 1904.

THE beautiful Protestant cemetery was the scene this afternoon of a gathering of persons of various nationalities, met together to pay a last tribute of love and devotion to the memory of Frau Bertha Cornelius, widow of the gifted poet and composer Peter Cornelius.

The inspirer of his genius in poetry and music, her sphere was pre-eminently that of home. Her children knew no other paradise. Her loving sympathy and tender care, her enthusiasm and interest for all that was ennobling, communicated itself to all around her. Absolutely sincere and earnest in character, she was sought and loved by young and old. The short years of her married life passed away blessing and blessed; in her long widowhood, self-forgetting, she made her home a wellspring of life and happiness to all who came within its influence. Her gifted artistic nature was at home among the wonders and glories of the Eternal City, and during the past weeks she spent many hours in her invalid chair on the sunny Pincio or in the beautiful Borghese gardens, rejoicing in the sunshine and the companionship of her children. After a wasting illness of some years, she fell asleep on Saturday, the 6th inst., and has been laid in a sunny slope under the protecting walls of Rome not

far from the spot dedicated to Shelley's ashes, where the giants of the forest keep everlasting watch and are ever green.

Standing with his sister at their mother's grave, her son, Dr. Carl Cornelius, Professor of the History of Art in the University of Freiburg, Breisgau, delivered an appropriate funeral oration, when every one must have thought of the words, "Her children arise up and call her blessed." MARGARET E. BACHE.

*** To the above need only be added that Peter Cornelius, one of the foremost champions of the new German School, composer of the clever comic opera 'Der Barbier von Bagdad,' performed in 1891 by the pupils of the Royal College of Music, and of many delightful songs, died at Mayence in 1874, at the early age of fifty.

Musical Essay.

A NEW Pianoforte Quartet in C minor (Op. 41), composed by Prof. Robert Kahn, was produced at the Popular Concert at St. James's Hall last Monday evening. Laid out in four movements, the work contains much that is interesting and attractive, and the writing is never stiff or cramped. The first movement and the *Vivace* are remarkably animated, while the *Andante Sostenuto*, of serious and impressive character, affords excellent contrast. Without break the *Finale* follows on, the music here lacking neither energy nor decision. Prof. Kahn, who gave a praiseworthy rendering of the pianoforte part, which is showy though never obtrusive, received adequate support from Messrs. Kruse, Hobday, and Edward Mason.

THE 'Love Birds,' libretto by Mr. George Grossmith, Jun., music by Mr. Raymond Roze, was produced at the Savoy Theatre last Thursday week. The work is frankly frivolous; the aim is to amuse, and by means which at times savour of *opéra-bouffe* or even pantomime. The Savoy Theatre has long been associated with works of a higher order, and naturally they come to one's remembrance, and force comparison which is not favourable to the musical comedy in question, either as regards the libretto or the music. The latter is tuneful, but does not show individuality. To be fair, we must say that the lyrics and the story generally are hardly calculated to bring inspiration. Some of the accompaniments, however, show taste and refinement, and possibilities of better things. Miss Blanche Ring, Miss Lottie Venne, and Messrs. Lawrence Grossmith and Fuller Golden made the most of their parts.

LAST Tuesday week Mr. E. van der Straeten delivered an interesting lecture at the Tonal Art Club on F. W. Rust, an eighteenth-century composer, who has not inaptly been styled "a predecessor of Beethoven." Illustrations of his music were given by Señor Carlos Sobrino and Mr. Henry Such.

THE forty-eighth annual series of Crystal Palace Concerts will consist of three recitals by Miss Marie Hall (March 5th), M. Jean Gérardy (March 12th), Lady Hallé and Mr. Plunket Greene (March 19th), and on March 26th an orchestral concert by the Crystal Palace Amateur Orchestral Society, assisted by the Palace Choir. Mr. Lloyd Chandos will be the vocalist, Sigmund Beel the violinist, and Mr. Walter W. Hedgcock conductor.

DR. ELGAR'S 'Dream of Gerontius' will be performed at the Crystal Palace by the Dulwich Philharmonic Society on the evening of March 5th.

MR. J. W. THIRTLE, who claims to have solved the time-honoured mystery of the so-called musical titles of the Psalms, has embodied his studies in a book, which will be published by Mr. Henry Frowde on February 29th. This volume—'The Titles of the Psalms: their Nature and Meaning Explained'—marks a new

departure in the discussion of questions relating to the Psalter, which is reprinted.

AN illustrated series of monographs, entitled "Living Masters of Music" (John Lane), with Mrs. Rosa Newmarch as editor, will shortly appear. The first volume, 'Henry J. Wood,' will be by Mrs. Newmarch. Other volumes are announced by Mr. A. Kalisch ('Richard Strauss'), Mr. R. J. Buckley ('Edward Elgar'), Mr. E. A. Baughan ('Paderewski'), Mr. Arthur Herve ('Alfred Bruneau'), and Mr. J. A. Fuller Maitland ('Joachim').

GRIEG has just composed a new orchestral work, entitled 'Old Norwegian Romance, with Variations,' which will be played for the first time at a concert at the National Theatre, Christiania, on the 21st inst.

PUCCINI's new opera, 'Madame Butterfly,' was produced at La Scala, Milan, on Wednesday night.

THE three works selected by the jury for the Sonzogno prize of 2,000l. are to be performed at Milan next May: 'Domino Azzurro,' by Franco de Venezia; 'La Cabrera,' by Gabriel Dupont; and 'Manuel Menendez,' by Lorenzo Filiasi. They will first be given on separate evenings in presence of the jury only; then they will be repeated *coram populo*; and before the final verdict, all three on one evening. The performances will be under the direction of Maestro Campanini.

THE death is announced of Franz Coenen, former director of the Amsterdam Conservatoire. He was born in 1826 at Rotterdam, where his father was organist. He was an excellent violinist, pupil of Molique and Vieuxtemps, and made extensive tours in North and South America with Henri Herz, and also with Ernst Lübeck. His compositions include a symphony, quartets, cantatas, and a setting of the 32nd Psalm.

THE widow of Ludwig Schnor von Carlsfeld has just passed away at Carlsruhe. When 'Tristan' was produced at Munich (June 10th, 1865), he was the Tristan and she the Isolde. The husband caught a chill and died after the fourth performance, and his widow never again appeared on the stage. Her maiden name was Malvina Guarrigues, and she made her *début* at Dresden when eighteen years old.

THE competition for the Rubinstein Prize of 2000l., which takes place every five years, will be held next year at Paris. The first took place at St. Petersburg in 1890, the second at Berlin, and the third at Vienna.

MR. CONRIED has won the action which he brought against *Freistatt*, the Munich weekly review, for a defamatory article entitled 'The Rape of the Grail.' The Schott Söhne firm at Mayence, in a printed circular, gives denial to statements made by Herr Kommerzienrat v. Gross, representative of the Wahnfried house, during the trial. His chief statements were as follows: That the score of 'Parsifal' was sold on the express condition that it should not be performed; that it was printed three or four years ago (whereas it appeared in 1883); and that the pocket score was unlawfully issued, no notice of its appearance having been vouchsafed to the Wagner family.

THE Belgian magazine *Wallonia* gives interesting details respecting Grétry. M. J. T. Radoux, director of the Liège Conservatoire, for many years has taken deep interest in everything relating to Grétry and his art-work. In 1882 he presented a collection of "relics" concerning the composer to the town of Liège, and the municipal authorities grant an annual subvention for its preservation and extension. The Musée Grétry is to be moved into Grétry's birthhouse. It contains autographs, many documents, portraits, and editions of his musical and philosophical works. In connexion with the exhibition to be held at Liège, M. Radoux

will give a cycle of the principal works of the composer.

ACCORDING to the *Allgemeine Musik-Zeitung* of February 12th, a theatre is to be erected at Charlottenburg at a cost of 2,150,000 marks; and the municipal authorities will lease it to the Berlin Schiller Theatre Company at a yearly rental of 100,000 marks.

PERFORMANCES NEXT WEEK.

Scw.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mos.	Popular Concert, 8, St. James's Hall.
—	Stock Exchange Orchestral Concert, 8, Queen's Hall.
Tues.	R. von Zur-Mühlen and Rudolf Zwintscher Song and Pianoforte Recital, 3, Bechstein Hall.
—	Herr Kreisler's Orchestral Concert, 8, Queen's Hall.
—	Miss G. Sanderland and Mr. F. Thistleton's Concert, 3, Brinsmead Gallery.
—	Mr. Whitney Tew's Vocal Recital, 8.15, Bechstein Hall.
Wed.	Miss Adela Verne's Historical Music Recital, 3.30, Salle Erard.
—	Mr. W. Chatham's Concert, 8.30, Bechstein Hall.
Thurs.	Broadwood Concert, 8.30, St. James's Hall.
—	Alma Mater Male Choir, 8.30, Bechstein Hall.
Fri.	Dallid Concert, 3, Bechstein Hall.
Sat.	Popular Concert, 8, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall.
—	Metzler's Vocal and Pianoforte Recital, 5, Aeolian Hall.

DRAMA

THE WEEK.

IMPERIAL.—'A Queen's Romance,' a Version in Three Acts, by John Davidson, of 'Ruy Blas' by Victor Hugo.

NEW.—'My Lady of Rosedale,' a Play in Four Acts. By Alfred Capus. Adapted by J. Comyns Carr.

GARRICK.—'The Arm of the Law,' a Play in Three Acts. Adapted from 'La Robe Rouge' of Eugène Brieux.

DUKE OF YORK'S.—'Captain Dieppe,' a Light Comedy in Three Acts. By Anthony Hope and Harrison Rhodes.

OF the great dramas which Victor Hugo gave to the world during the first half of the past century 'Ruy Blas' is the only one that has established itself in public favour in England. Renderings of 'Le Roi s'amuse' have been produced by Phelps and Edwin Booth respectively. 'Lucrèce Borgia' is chiefly associated with the lyric stage, and 'Angelo,' 'Hernani,' 'Les Burgraves,' 'Cromwell,' 'Marie Tudor,' and 'Marion de l'Orme' are virtually unknown. 'Ruy Blas,' on the other hand, has been often adapted and frequently seen. Like all Hugo's dramas, among which it may rank as the showiest, it offers exceptional difficulties to the adapter. Its long tirades are distasteful to a public impatient of everything except action, which, as Hugo says in his preface to the printed play, so delights the crowd as to render it indifferent to characterization and other essentially dramatic gifts, while its magnificent alexandrines are incapable of adequate rendering in any known English metre. In translating the work afresh Mr. Davidson has shown himself more nearly a poet than a dramatist. Departing widely from the original text, he has told his story in language of much vigour and some passion. The arrangement of the scenes is, however, inexpert. So much action is crowded into the second act that probability and balance are upset, and the surrender of the queen to the impetuous advances of her lover is hasty and undignified; while the greater part of the third act is occupied with scenes which, after all allowance is made for their provenance, seem mere buffoonery. The substitution for the laconic message of the king to his royal consort of an unofficial document appointing her regent is weak and banal, while the death of Don Salluste in a duel, instead of by the hands of his self-appointed executioner, falsifies and vulgarizes the play. 'A Queen's Romance' is scarcely worthy of the adapter of 'Pour la Couronne.' Mrs. Patrick Campbell as the Queen presents a series of

exquisite pictures, and assigns the amorous woman a recognizable and fascinating individuality. Mr. Lewis Waller acts, moreover, with vigour and with satisfactory declamation as Ruy Blas. The efforts failed, however, to master the sense of ennui by which the audience was overpowered.

Though inferior both in freshness and in wit to 'La Veine' and 'Les Deux Ecoles' by the same author, 'La Châtelaine' of M. Alfred Capus displays the same style of sunny optimism which puzzles almost as much as it pleases a public pastured of late in the gloomy and murky fields of the Théâtre Antoine. It is, further, breezily written, and displays some humorous characterization. The chief defect, which it shares with many recent comedies of English and French origin, is that it has a weak and unconvincing termination. That defect Mr. Carr has done little to remedy, leaving it pretty much as he found it. In preserving in an adaptation the atmosphere of his original, and in finding English equivalents for the characters M. Capus has invented, Mr. Carr has obtained a creditable amount of success, and the piece he has provided is sympathetic throughout, and stimulating in two of its four acts. The opening act, even, which serves only to dispose the pieces on the board, is agreeable, and the scenes which follow and show the subjugation of the Lady of Rosedale by the generous and chivalric proceedings of her middle-aged lover have genuine charm. Unfortunately the main interest, though pleasing, is thin as it can be, and in order to spread over four acts a story that is barely adequate for a *proverbe* or an idyll, the author is obliged to bring in a fresh interest, which when obtained is as inconvenient as it is intrusive. The spectre which is conjured up refuses to be laid. Mr. Carr supplies a conceivable motive for the closing action. In so doing he has, however, to stretch to the utmost the long arm of coincidence, or to summon to his aid a *deus ex machina* whose repose his adjurations have untimely disturbed. In taking the part of Ralph Wigram, the André Jossan of M. Guitry, Sir Charles Wyndham discloses no new facet of his talent. It was a bold experiment to trust to so young an actress as Miss Mabel Terry-Lewis a part such as Sylvia Fitzallen (the Châtelaine), first played by Madame Jane Hading. The actress, however, acquitted herself admirably, revealing all the gentler and more feminine traits of the heroine, and all but realizing the more poignant situations. Miss Mary Moore had next to nothing to do; but she, Mr. Sydney Brough, and Mr. Eille Norwood were seen to advantage. Such comic interest as the piece possesses depends on the apparent struggle for supremacy between a husband and wife—the latter loud-voiced, assertive, and impatient of contradiction; the former experienced and subtle, gaining always by a flank movement what he could not obtain by an attack in face, and persuading his wife that she is obtaining her own way when she is in fact doing his bidding.

Out of his 'La Robe Rouge' M. Brieux has extracted a play direct in action, agonizing in motive, and thoroughly suited to English tastes and comprehensions. This

deals wholly with the persecution by Mouzon, the examining magistrate at Mauléon, of the two Basque peasants Etchepare and his wife Yanetta, and the wild vengeance exacted by the outraged wife. Much that is of highest literary interest and value in the original disappears, but what is left is intensely human and dramatic. It furnishes, too, abundant opportunities for histrionic treatment, and Mr. Arthur Bouchier in the part originally played by M. Huguenet, and Miss Violet Vanbrugh in that created by Madame Réjane, obtained what may perhaps be regarded as the greatest triumphs of their respective careers. Both acted very finely and convulsed their audience. Other parts were well played, and the entire interpretation was eminently creditable. In early days the magistrates of the small Pyrenean town of Mauléon used to administer the laws in open air under the shade of a walnut-tree. We do not know if this primitive method of administering justice suggested to M. Brioux their descendants as fitting objects for his scarification.

Anthony Hope's new comedy is hardly worthy of the pen to which we owe 'Pilkerton's Peerage' and 'The Adventures of Lady Ursula.' It is written with vivacity, and some of its touches are excellent. As a whole, however, it seems like a not very successful caricature of its author's previous work. Mr. H. B. Irving as the hero showed himself possessor of a good vein of humour, and Miss Irene Vanbrugh acted with delightful archness. Mr. Dion Boucicault, Mr. Edward O'Neill, Miss Miriam Clements, and Miss Helen Ferrers were clever, but the impression left was of extreme fragility of story.

Dramatic Criticism, 1902-1903. Vol. IV. By J. T. Grein. (Nash.)—Among Englishmen who write concerning stage performances Mr. Grein stands alone in reprinting from year to year his collected criticisms. A task of the kind was begun by Mr. William Archer, but speedily abandoned. Four successive volumes of Mr. Grein's contributions to theatrical journalism constitute the nearest approach to an historical record for the period they cover to which the student can turn. It is only to be wished that Mr. Grein would consult better the convenience of those by whom his work is most assiduously employed. This might easily be done by affixing to each notice the cast of the production, by substituting for the date of the appearance of the article that of the first performance of the play, and by being a little less reticent in supplying particulars of plot. To furnish an instance. On p. 217 occurs a chapter headed 'Wyndham's Theatre: Triple Bill.' This is dated March 2nd, though the triple bill was produced on March 1st. Two of the pieces, 'Cæsar's Wife' and 'Heard at the Telephone,' are duly dealt with and named. The third item is not even indicated, nor could one without reference elsewhere ascertain what it was. Mr. Grein simply calls it "an old farce of the 'screaming' type," and its hero "a time-honoured character of many famous actors, and therefore fitly entrusted to Mr. Leonard Boyne." This, without other indications, Mr. Grein must see is not enough. Why should he be so chary of narrating a plot that we occasionally fail to recognize a piece we have seen? Théophile Gautier, the most picturesque and poetical chronicler of the French stage of the last century, did not scorn such occupation. Whatever views may be held as to the narration of a story being padding, it is such only in dull

hands. What we say is, of course, so far as Mr. Grein is concerned, appeal, not censure. We come upon some *coquilles*: "L'Armature" for 'L'Armature' of M. Hervieu, by which we were at first puzzled, "Vasquerie" for Vacquerie, "Coupée" for Coppée, &c. We can scarcely attribute to the printer the association, in a notice of 'Othello,' with Miss Gertrude Elliott's "beautiful, exquisitely feminine, touching Desdemona," of Miss Lena Ashwell's Julia, "an impersonation so consistently strong and, if the word were applicable, so chivalrous and poetic that we may welcome in her a valuable Shakespearean player." For "Julia" we should, of course, read Emilia. These things do not perceptibly detract from the value of Mr. Grein's criticisms. The only unfavourable comment on which we venture in this respect is that Mr. Grein, while trying plays and actors in general by a high standard, is not seldom too eulogistic of individual effort. Did our actors merit all the things he sometimes says, his pessimistic utterances concerning the stage in general could scarcely be justified.

Dramatic Gossip.

'SO ICH DIR,' a four-act play of Herr Paul Lindau, given by the German comedians at the Royalty, deals in a not very convincing fashion with nice points of German military honour. It has no story to speak of, but is brightly written. Leading parts were played by Fräulein Jenny Selken, Miss Margaret Halstan, and Herren Andresen, Behrend, and Ziegler. It would be easy to find defects in the acting, but the whole was interpretation, a thing we are rarely able to affirm concerning any English representation.

'OLD CLOTHES,' a one-act piece by Eva Anstruther, serving as *levee de rideau* at the Garrick, is a rather melodramatic trifle, which is acted by Misses Jessie Bateman and Dolores Drummond and Mr. O. B. Clarence.

Of the four important novelties with which we are called upon to deal, three consist of translations from the French, while the fourth is an importation from America. This is but a sorry record. Some consolation may, however, be found in the fact that, though it reaches us from the United States, 'Captain Dieppe' is of home growth.

FURTHER operations upon Miss Winifred Emery have been attended with success, and it is now hoped that a permanent cure has been effected. It will be a good day for the stage when this excellent actress makes her long promised and often deferred return.

MR. BEERBOHM TREE has chosen to resign shortly to Mr. C. W. Somerset his rôle in 'The Darling of the Gods,' in order to take part in the Shakespearean performances to be given by his travelling company.

ON Wednesday evening 'Romeo and Juliet' was revived at the Court Theatre.

'THE MONKEY'S PAW,' adapted by Mr. Louis N. Parker from the grim story of Mr. W. W. Jacobs, and produced at the Haymarket on October 6th, has commended itself to the Théâtre Antoine, by which it will shortly be produced in a French rendering.

'MONSIEUR BETSY,' by MM. Oscar Méténier and Paul Alexis, has been revived at the Variétés with Madame Réjane and M. Baron in their original rôles.

MADAME SARAH BERNHARDT will ere long appear as Marie Antoinette in 'Varennnes,' by MM. Lavedan and Lenotre. M. Max will be Fersen.

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